

**FREEDOM OF INFORMATION
AND
PRIVACY ACTS**

**SUBJECT: COMMUNIST INFILTRATION-MOTION
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

FILE NUMBER: 100-138754

SERIAL:1103(part 2)

PART: 11 OF 15



FEDERAL BUREAU OF INVESTIGATION

1951 Hearings By House Committee on Un-American Activities
Concerning Communism in the Motion Picture Industry.

Between March 8, 1951, and June 5, 1951, the House Committee on Un-American Activities held hearings concerning Communism in the motion picture industry at which hearings numerous witnesses testified. A resume of the testimony of each of the witnesses who appeared is set forth hereafter in chronological order.

March 8, 1951.

VICTOR JEREMY JEROME

Jerome accompanied by his counsel, Ralph Powe, appeared at a public session and after furnishing a brief personal history, refused to answer questions of the Committee concerning his Communist Party activities and affiliations on the grounds that his answers might tend to incriminate him.

On the same day Jerome appeared at an Executive session of the HCUA and refused to answer any Committee questions concerning the Party membership of numerous individuals, and refused to answer questions concerning his knowledge of contributions to the Communist Party by numerous individuals. [REDACTED]

March 20, 1951.

ABRAM S. BURROWS

Burrows appeared before an Executive session of the HCUA accompanied by his attorney Martin Gang of Hollywood. He furnished background information concerning his birth, education, employment, etc., then admitted that he had been a member of the American League for Peace and Democracy in 1936 or 1937, but knew of no Communists associated with him in that organization. He also admitted that he had been a teacher at the People's Educational Center in Los Angeles in 1944 and 1945, and had been associated with the Hollywood Writers Mobilization in 1943 in order to assist in the war effort.

In answer to a specific question he stated he had never been asked to join the Communist Party in California. He did admit that in 1943 in New York City, he had met Samuel Sillen and Joseph North of "New Masses."

Burrows admitted that while he was in Hollywood he was acquainted with John Howard Lawson whom he met through the Hollywood Writers Mobilization, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and the Writers Congress as well as various social parties. He also admitted that he had met Lester Cole, Dalton Trumbo, Ring Lardner, Jr., Alvah Bessie, Edward Dmytryk, Herbert Biberman, John Wexley, Gale and Lester Sondergaard, Edward G. Robinson, Mickey Uris, Gordon Kahn, Albert Maltz and Adriana Scott. He denied acquaintanceship with V. J. Jerome, Alexander Trachtenberg and Jack Satchel.

Burrows also advised that he was acquainted with Carl Winter and Nummy Sparks, Los Angeles County Communist Party functionaries having met these two individuals when he went to Winter's home to assist him in preparing to deliver radio talks on behalf of the Communist Party. He went to Winter's home in response to a telephone call and claimed he had not been previously acquainted with either Winter or Sparks.

Burrows testified that he was not sympathetic to Communism except to the extent to which Communism was in complete unity with the war effort. He admitted he had attended public lectures on history by Bruce Minton concerning a Marxist interpretation of history, which lectures he attended after meeting with Dorothy Healey who had sent him to the lectures. (Healey is a prominent functionary of the Los Angeles Communist Party.)

When Burrows was specifically question regarding his Communist Party membership, he stated that he had been trying to tell the Committee of all his past connections with "so-called" progressives, but he did not answer the Committee's question with a yes or no. He testified that "Branch D of the Northwest Section of the Los Angeles Communist Party" meant nothing to him, and when asked whether he had attended meetings of that branch, stated that he did not know, but that he had attended meetings, cultural discussions and legislative meetings. (He did not indicate whether these meetings he had attended were sponsored by the Communist Party.) When asked if he had attended Communist Party meetings in Los Angeles, Burrows stated he did not know if he had attended official Communist Party meetings, but that he had attended cultural discussions which concerned Marxist literature.

Burrows testified that he had been invited to attend these various meetings by a girl with whom he was acquainted who was a friend of Dorothy Healey, and that this girl would advise him of the dates and places of the meetings. He admitted that at these meetings discussions were held concerning fund raising for the "People's World" and literature was sold. He denied subscribing to the "Daily Worker," and didn't recall whether he had subscribed to the "People's World," but did admit he read that paper. When asked if he had been a member of the Communist Political Association, Burrows stated that he thought, "no," and testified that he had never signed a written application for Communist Party membership; had never possessed a membership card, and never saw such a card; that he had never been told there was such a card; had never paid Communist Party dues and had never run for office on or voted for the Communist Party ticket.

He admitted that in connection with the meetings which he had attended, he had a feeling that those in attendance with him were Communists. He then denied numerous statements in the past and the reports of the California Committee on Un-American Activities concerning his association with the Progressive Citizens of America, the Actors Laboratory and the Committee for the First Amendment. [REDACTED]

March 21, 1951.

HOWARD DaSILVA, aka,
HOWARD SILVERBLATT.

DaSilva appeared at a public session of the Committee with his attorneys Robert W. Kenny and Ben Margolis. At the outset he presented a prepared statement he desired to read which was denied by the Chairman, and he then objected to being questioned by the Committee basing his objections on the First and Fifth Amendments. After furnishing brief biographical background, DaSilva then refused to answer questions of the Committee concerning his affiliations with the Communist Party and Communist Party front groups on the grounds that his answers might tend to incriminate him. [REDACTED]

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GALE SONDERGAARD, aka
MRS. HERBERT Biberman

Sondergaard appeared at a public hearing of the Committee accompanied by her attorneys Robert W. Kenny and Ben Margolis. After furnishing a brief personal history, she refused to answer questions of the Committee regarding her membership in the Communist Party and Communist front groups on the grounds that her answers might tend to incriminate her.

LAWRENCE PARKS, aka
LARRY PARKS, SAM KLUSMAN

Parks appeared at a public session of the Committee accompanied by his counsel Louis Mandel of New York City. He admitted that he had been a member of Actors Laboratory sometime prior to 1950; had been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and had joined the Communist Party in 1941, feeling it was "for the underdog." He stated that he left the Communist Party in 1944 or 1945, and during his membership attended 10, 12 or 15 meetings. He was recruited by a man by the name of Davidson although he did not know his first name.

Parks testified that he had no knowledge concerning the officers of the branch to which he belonged, nor the name of that branch, and was extremely reluctant to disclose the names of other individuals known to him to be Communists. With regard to the Actors Laboratory, he defended the organization stating that he did not believe that it was a Communist influenced organization, although there were Communists in it.

On the afternoon of March 21, Parks appeared before an Executive session of the Committee at which he reluctantly furnished information concerning numerous individuals. In answer to specific questions, he said he had no knowledge concerning the Communist Party membership of Hugo Butler and Frank Tuttle. He then identified the following individuals known to him to be Communist Party members between 1941 and 1945: Karen Morley, Lloyd Gaugh, Victor Killian, Sr., Boris Carnovsky, Joe Bromberg, Sam Rosson, Ann Revere, Lee Cobb, Gale Sondergaard, Dorothy Tree, Roman Bohman and Marc Lawrence.

Parks was then specifically questioned by the Committee concerning his knowledge of the Party membership of 27 individuals and in each instance stated that he had no knowledge of such Party membership on the part of those individuals.

April 10, 1951.

STERLING HAYDEN, aka
JOHN HAMILTON

Hayden appeared before a public session of the Committee, then, after furnishing brief background information, furnished the following information testifying concerning his affiliations with the Communist Party.

He advised that he had been acquainted with Warwick Tompkins, known to him to be a Communist, and that Tompkins had talked to him concerning Communism without much result. During the war Hayden was with the Office of Strategic Services working with the Yugoslav underground; that he admired the underground very much and corresponded with Tompkins expressing such admiration. Tompkins corresponded with Hayden and gradually indoctrinated him with Communist theory for a period of several years.

During the time he was serving with OSS, Hayden was a member of the Marine Corps. In March, 1946, following his discharge from the Marine Corps and his return to Hollywood, he joined the Communist Party and believed that the date of his joining was in June of 1946. He was recruited by Bea Winter and assigned to a "back lot" group composed of studio workers. He testified that the members of this group were generally known to him only by first name and he did not know their true names.

Hayden then identified as Communist Party members Abe Polonsky, Robert Lees and Karen Morley.

Hayden stated that he withdrew from the Communist Party in December, 1946.

April 11, 1951.

ROBERT LEES

Lees appeared at a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. After furnishing background information concerning himself he refused to answer the Committee's questions concerning his associates and his Communist Party affiliations on the basis that his answers might tend to incriminate him. [REDACTED]

WILL GEER

Geer appeared at a public session of the Committee represented by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background history and then refused to answer Committee questions concerning his Communist activities and affiliations on the basis that his answers might tend to incriminate him. [REDACTED]

Also on this date, Martin Popper, appeared as Attorney for J. Edward Bromberg, who was under subpoena to appear at this time, and presented evidence that Bromberg was suffering from a heart ailment and therefore, unable to appear. The Committee continued bromberg's subpoena for 30 days in order to check into his physical condition.

April 12, 1951.

RICHARD J. COLLINS

Collins appeared at a public session of the Committee and after furnishing background information testified concerning his Communist Party activities. He stated that in 1935 he had attended a school of the New Theater League which he described as a "Left-wing Theater Group," and through the associations in that school, had attended one meeting of the Young Communist League. He returned to the West Coast in the summer of 1936, and met Budd Schulberg who introduced him to a class in Marxism.

Collins testified concerning the reconstitution of the Screen Writers Guild under Communist leadership, principally that of V. J. Jerome and John Howard Lawson. He stated the Communist influence in the Guild continued until 1947.

Sometime in approximately 1938, Collins joined the Communist Party through solicitation of either Schulberg or Ring Lardner, Jr., both of whom were members of the Communist Party. Schulberg, according to Collins, left the Party after the publication of his book, "What Makes Sammy Run," which book was severely criticized by the Party. Collins advised that Lardner continued as a Communist Party member until "1946 or so," after which date Collins has no information regarding Lardner's Party membership. Collins stated that he dropped out of the Communist Party at the end of 1947 by refusing to pay further Party dues. Collins expressed the opinion that the aims of the Communist Party in connection with the motion picture industry were to influence film content, both to present the Communist Party viewpoint and to abate anti-Communist films and also to utilize Hollywood as a source of funds. He expressed the opinion that Communists do not try to get Communist propaganda into films knowing it would be unsuitable because a script must have the approval of too many individuals. With reference to the Hollywood Writers Mobilization he stated that practically every writer in Hollywood was a member of the organization inasmuch as its aim was to help win the war. The Mobilization was an amalgamation of the Screen Writers Guild, the Radio Writers Guild and other guilds, and turned-out material for the USO, Red Cross and armed services, etc.

Collins identified the following individuals as members of the Communist Party to his knowledge: Paul Jarrico, Madeline Lushven, Robert Rossen, Pauline Lauber Linn, Martin Berkeley, Sam Ornitz, Herbert Bluthe, Nora Hallgren, Waldo Salt, Ambur Salt, Abe Polonsky, John Bright, Gordon Kahn, Leonardo Ercovici, Elizabeth Leech Glenn, Charles Glenn, and Frank Tuttle.

Collins stated that early in April 1951, after receiving his subpoena to appear before the HCUA, Paul Jarrico called on him in an effort to obtain his assurance that Collins would not name names during his testimony before the Committee. Collins stated that he asked Jarrico to give (Collins) assurance that in the event of a war with the Soviet Union, Jarrico would support the United States. Upon Jarrico's refusal to do so, Collins refused to give Jarrico any assurance concerning his testimony.

April 13, 1951.

FRED GRAFF

Graff appeared before a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background information and then refused to answer Committee questions concerning his Communist Party membership on the basis that his answers might tend to incriminate him. [REDACTED]

VICTOR KILLIAN

Killian appeared before a public hearing by the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished biographical data concerning himself and then refused to answer Committee questions concerning Communist Party membership on the basis that such answers might tend to incriminate him. [REDACTED]

META REIS ROSENBERG

Mrs. Rosenberg appeared before a public session of the Committee and after furnishing brief biographical data, furnished the following information concerning her Communist Party affiliations.

She advised that although she had not been a member of the Joint Anti-Fascist Refugee Committee and the Hollywood Anti-Nazi League, she had attended meetings of both of those organizations. She testified that in 1938, she had been recruited into the Communist Party by Madalene Ruthven and the first meeting she had attended was in charge of John Howard Lawson whom she understood was in charge of the Hollywood group of the Communist Party. She became inactive in the Party in July of 1938, upon her marriage to Irving Reis although she did not change her views toward the Party. In 1940, she rejoined the Party attending meetings occasionally and during 1941, she was active in the Hollywood Writers Mobilization in which individuals known to her as Communists were active.

In 1944 or 1945, as a result of the Dulles letter, she realized that in the Communist Party it was not possible for her to think for herself and therefore, in 1945, left the Communist Party. In commenting on the aims of the Communist Party in Hollywood, Mrs. Rosenberg stated that by getting important writers, actors, producers, etc., who were well known, the Party would thereby gain prestige. In addition, the Party could use Hollywood as a source of funds.

Mrs. Rosenberg identified the following individuals as members of her Communist Party group in 1938: Frank Tuttle, Tania Tuttle, Waldo Salt, Paul Jarrico, Sam Ornitz, Herbert Biberman, Dorothy Tree, Michael Uris, Francis Faragoh, and Madelene Ruthven.

She also identified the following individuals as individuals known to her to be Communists who were active in the Hollywood Writers Mobilization: Robert Rossen, Abe Polonsky, Albert Maltz, Lester Cole, Richard Collins, Carleton Moss, Gordon Kahn, Edward Biberman, and George Willner.

PAUL JARRICO

Jarrico appeared at a public hearing of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. After furnishing background information he then refused to answer questions concerning his Communist Party membership and affiliations on the basis that his answers might tend to incriminate him.

WALDO SALT

Salt appeared at a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background biographical information then refused to answer questions concerning his Communist Party affiliations and his acquaintance with numerous individuals on the ground that his answers might tend to incriminate him.

April 17, 1951.

William A. Wheeler, an investigator for the HCUA, testified that service of subpoenas on the following individuals had been unsuccessful up to that time: Michael Uris, Georgia Backus Alexander, Fred Rinaldo, Hugo Butler, Karen Morley, Jack Berry, Lew Solomon, Leonardo Bercevici, and Edward Huelsch.

ANNE REVERE

Revere appeared at a public session of the Committee accompanied by her attorney R. Lawrence Siegel. She furnished brief background history concerning herself and then refused to answer Committee questions concerning her Communist Party sympathies and Communist Party front affiliations on the ground that her answers might tend to incriminate her.

HAROLD BUCHMAN

Buchman appeared at a public session of the Committee accompanied by his counsel R. Lawrence Siegel. He furnished brief information concerning his education, employment, etc., then refused to answer pertinent questions of the Committee concerning his Communist Party sympathies and affiliations on the basis that his answers might tend to incriminate him.

SAM MOORE

Moore appeared at a public session of the Committee accompanied by his attorney Martin Popper. He answered Committee questions concerning his background and then refused to answer questions concerning his Communist Party membership and front group affiliations on the basis that his answers might tend to incriminate him.

April 23, 1951.

JOHN JULES GARFIELD

Garfield appeared before a public session of the Committee accompanied by his attorneys Louis Nizer and Sidney Davis. He furnished background information concerning himself, then stated his hatred of Communism and denied that he had ever been a member of the Communist Party. He was questioned by Committee representatives concerning an article appearing in the December 10, 1936, issue of the "Daily Worker" which indicated that Jules Garfield of the Group Theater had aided a program of the Young Communist League. Garfield denied knowledge of lending his name in connection with this article and stated that he had not been affiliated with the Young Communist League.

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He denied being familiar with certain individuals specifically named who have been active in the Communist Party in Hollywood, although he did admit knowing "casually" Herbert Biberman and being associated in a business way with Hugo Butler. He specifically denied taking part in any benefit for, or contributing to the "People's World" and the "Daily Worker." He admitted he was acquainted with Hanns Eisler, Saul Kaplan, Lester Cole and George Willner, but had no information that any of them were Communists. He also denied acquaintance with V. J. Jerome and Alexander Trachtenberg.

Garfield denied any recollection of sponsoring a Joint Anti-Fascist Refugee Committee dinner at the Ambassador Hotel in Los Angeles on February 4, 1945, or of being interviewed by John Werber, relative to sponsoring a dinner in 1941, in New York City, by the same organization, and also denied recollection of sponsoring a dinner by that organization on July 20, 1942, at the Beverly Hills Hotel in Beverly Hills, California. He denied having any recollection of membership in the motion picture committee of the National Council of American-Soviet Friendship in 1943, and emphatically denied any connection with the Congress on Civil Rights and the Council on African Affairs.

He also specifically denied membership in the National Council of American-Soviet Friendship and stated he had no knowledge of any permission he had given to the use of his name by the Veterans of the Abraham Lincoln Brigade, and stated that he had not been a member of the American League for Peace and Democracy. He did, however, admit that he had made contributions to the American Committee for Yugoslav Relief.

Garfield also testified that he did not know any Communists and had never been approached to join the Communist Party.

Subsequent to Garfield's testimony, the HCUA referred his testimony to the Department of Justice for investigation as to possible perjury. This matter has been referred by the Department to the Bureau and a perjury investigation is now being conducted.

April 28, 1952

NORRIS CARNOVSKY

Carnovsky appeared at a public session of the Committee accompanied by his attorney Martin Popper. He testified concerning his background and then refused to answer questions concerning his membership in the Communist Party and in front groups on the ground that his answers might tend to incriminate him.

GEORGE WILLNER

Willner appeared before a public session of the Committee accompanied by his counsel Martin Popper. He testified briefly concerning his background and then refused to answer questions concerning his Communist Party affiliations and his affiliations with Communist dominated organizations on the ground that his answers might tend to incriminate him.

MARC LAWRENCE

Lawrence appeared before a public session of the Committee accompanied by his attorney Mardough S. Madden of Washington, D. C. He furnished brief background information and then testified concerning his Communist Party affiliations.

He stated that in 1938, through Lionel Stander, he attended approximately 12 lectures which he did not understand and then signed a Communist Party card with a fictitious name which he could not recall. He attended approximately 12 more meetings, could not understand what the speakers were talking about and in 1939, left the Communist Party.

In 1944, he went on a tour for Actors Laboratory and believes he may have again joined the Communist Party at that time and attended approximately 12 meetings of a Party cell in the Laboratory.

Lawrence testified that the following individuals were members of his Communist Party cell during 1938 and 1939. Lester Cole, Lionel Stander, Richard Colline, Gordon Kahn, and J. Edward Bromberg. During his membership in 1944, he was acquainted with Bromberg as a Party member and also Morris Carnovsky and Karen Morley.

He also testified that during his 1944 Party activities, he attended "closed" cell meetings of the Communist Party at the home of Morley which were attended by Sterling Hayden, Larry Parks, Anne Revere, Howard DaSilva, Lloyd Gough, and Jeff Corey.

April 25, 1951.

ABRAHAM LINCOLN POLONSKY

Polonsky appeared at a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief biographical data, then refused to answer questions regarding his affiliations with the Communist Party and Communist Party fronts and refused to admit his acquaintance with individuals identified with the Communist Party movement on the basis that his answers might tend to incriminate him.

EDWARD DMYTRYK

Dmytryk appeared at a public session of the Committee and after furnishing background information testified concerning his Communist Party activities. (Dmytryk was one of the "Hollywood Ten" who refused to answer questions of the HCUA during its 1947 hearings concerning Communism in the Motion Picture Industry.)

Dmytryk testified that he was a member of the Communist Party from the spring or summer of 1944 until the fall of 1945. He explained his change in attitude regarding testifying before the HCUA on the basis that there had been a change in the Communist Party and the fact that he became aware of what was going on concerning the Party. The war in Korea and "spy" trials also added to his determination to cooperate with the Committee.

Imytryk stated that in his opinion the aims of the Communist Party in connection with Hollywood are threefold. (1) To obtain money, (2) To obtain prestige, and (3) Through infiltration take over the Hollywood Guilds and Unions and to thus control the content of pictures.

Imytryk identified the following six individuals as Communist members of the Screen Directors Guild: Frank Tuttle, Herbert Biberman, Jack Berry, Bernard Vorhaus, Jules Dassin, and Michael Gordon. He also identified John Howard Lawson and Lester Cole as Communists within the Screen Writers Guild. He also identified as Communists, Adrian Scott, Albert Maltz, Arnold Menoff, Mickey Uris, Leonardo Fercovici, Francis Faragoh, Elizabeth Faragoh, and George Corey.

Imytryk also identified the following individuals as having attended "special" meetings of the Communist Party: Paul Trivers, Fen Margolis, Henry Blankfort, George Pepper, Sam Moore, and Maurice Clark.

Imytryk testified briefly concerning the activities of the "Hollywood Ten" prior to and during the 1947 HCUA hearings, identifying the attorneys connected with the defense and outlining the plans adopted by the group concerning their refusal to answer the Committee questions. He indicated that Lee Pressman and Harry Bridges had both encouraged the "Hollywood Ten" in their stand before the Committee. He also testified that members of that group had been led to believe that the motion picture industry was sponsoring them in their stand in defying the Committee, but that the industry had later let them down.

May 14, 1951

LEONARD FERCOVICI

Fercovici appeared before a public session of the Committee represented by his attorney Eugene Pressman. He furnished brief background information and then when he was asked if he was a member of the Communist Party, stated that he was not a member of the Communist Party or in sympathy with the beliefs of the Party, and in the event of an attack on the United States by any country he would defend the United States.

He did, however, refuse to answer questions concerning past membership in the Communist Party and questions concerning his acquaintance with certain individuals including Richard Collins and Edward Daytryk on the basis that his answers might tend to incriminate him.

ALVIN HAMMER, aka
IRVING LARATLER

Hammer appeared before a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief background data and then declined to answer questions of the Committee concerning his Communist Party membership and affiliations and his acquaintance with certain named individuals on the basis that his answers might tend to incriminate him.

BEA WINTERS, aka
BERNADETTE WINTERS

Winters appeared before a public session of the Committee represented by her counsel Abraham Corenfeld of Los Angeles. She furnished background information concerning herself and then refused to answer Committee questions concerning her Communist Party membership on the basis that her answers might tend to incriminate her.

May 17, 1951

LLOYD COUGH

Cough appeared before a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief biographical information and then refused to answer questions concerning his affiliations with the Communist Party and Communist Party fronts on the basis that his answers might tend to incriminate him.

ROY M. BREWER

Brewer appeared before a public session of the Committee and identified himself as an international representative of the International Alliance of Theatrical Stage Employees.

Brewer discussed the labor situation in Hollywood stating that the Communists had had a definite power in the Hollywood Unions until 1947, when the HCUA hearings had exposed the Communist menace and broke the back of the Communists in Hollywood. He expressed the opinion that the principal aim of the Party in Hollywood was to use individuals for propaganda purposes with the goal of controlling the content of pictures. Hollywood also provides a lucrative source of funds for the Communist Party. Brewer stated that the Communist plan for the domination of Hollywood had been carefully laid and originated in the Soviet Union. He testified that Michael Aisenstein, Commissar for Heavy Industry in the USSR had participated in meetings in 1934 and 1935 on the Pacific Coast with reference to the Hollywood situation. Another individual whom he alleged had attended these meetings was Soviet Consul Gallovich. Brewer stated that these two individuals had associated with Albert Rhy Williams and Ella Winter, as well as Jeff Kibre. The bulk of Brewer's testimony was concerning Communist influence in the confines of Studio Unions and Communist infiltration of the IATSE. Brewer did not develop any information not previously known concerning the Communist influence in the labor situation in Hollywood.

May 16, 1951.

ROY M. BREWER

Brewer continued his testimony on May 18, 1951, in the same vein as he had testified on May 17, 1951.

May 22, 1951.

JO VINCENDE FERRER

Ferrer appeared at a public session of the Committee accompanied by his attorneys Abe Fortas and Edwin Reiskind of

New York City. Ferrer, after furnishing background information stated that after receiving his subpoena to appear before the Committee, had written the Committee stating in part, "I attest and will so swear under oath that I am not, have never been, could not be, a member of the Communist Party, nor, specifically, am I a sympathizer with any Communist aims, a fellow traveler or in any way an encourager of any Communist Party concept or objective." He then denied any past or present Communist Party membership or sympathies.

A Committee representative questioned him concerning a pamphlet of the Artists Front to Win the War, dated October 16, 1942, showing Ferrer as a sponsor of the Theater Section of this organization. Ferrer stated that he had probably authorized the use of his name by this group.

He was asked concerning the sponsorship of a dinner of the American Committee for Protection of Foreign Born held in New York City on April 17, 1943. He testified that he did not attend the dinner but thought he remembered sponsoring it.

With regard to the Joint Anti-Fascist Refugee Committee (JAFRC), he was questioned concerning an article in the December 21, 1943, issue of "New Masses" reporting that Ferrer would be an entertainer at a show under the auspices of the JAFRC on January 26, 1944. Ferrer testified that he did not appear at this show but did admit that he had been active in connection with this organization "from time to time." He admitted he had been the guest of honor at a JAFRC meeting in San Francisco on March 10, 1945; that he had spoken on behalf of the Spanish Refugee Appeal of the JAFRC at the University of Wisconsin on May 5, 1945, and that he had acted as Master of Ceremonies at a Spanish Refugee Appeal sponsored meeting at Madison Square Garden on September 24, 1945.

Ferrer testified that he did not recall being sponsor in 1945 and 1946 for the American Committee for Spanish Freedom; that he did not recall being guest speaker at a rally on June 26, 1944, sponsored by the Negro Labor Victory Committee and that he did not recall sponsoring the election of Benjamin Davis in 1945.

He also stated that he did not recall sponsoring the 1946 May Day parade although it is possible that he did so since he found out only "a couple of months ago" that May Day is the annual celebration by the Communist Party. Fetter did not recall how he became associated with the American Relief for Greek Democracy, nor of being a sponsor or speaking on behalf of Veterans Against Discrimination of the Civil Rights Congress.

[REDACTED]

May 23, 1951.

BUDD SCHULBERG

Schulberg appeared before a public session of the Committee and admitted that he had been a member of the Communist Party in Hollywood from 1937 to 1939, at which time he broke with the Communist Party following its criticism of his book, "What Makes Sammy Run." He testified that even after leaving the Communist Party he had been pursued by Communist leaders to correct his errors and rejoin the Party. He testified that he had been drafted into a Marxist Study Group in 1937 following his graduation from college, and that this group had merged into a Young Communist League unit and later into the Party itself. Among the individuals identified by Schulberg as members of the Communist Party were Stanley Lawrence, Robert Tasker, Harry Carlisle, and Tillie Lerner.

(Washington Post, 5-24-51,

[REDACTED]
May 24, 1951.

FRANK WRIGHT TUTTLE

Tuttle appeared at a public session of the Committee and furnished background information concerning his Communist Party affiliations. He indicated that subsequent to the testimony of Richard Collins in which Tuttle was identified as a Communist, he had cabled the HCUA from Vienna, Austria, requesting an opportunity to appear and testify.

Tuttle stated that in the middle 1930's, he joined the Anti-Nazi League and the Motion Picture Artists Committee, and through these two organizations met Stanley Lawrence, a Communist Party member who introduced him to Marxism. He was recruited into the Communist Party in approximately 1937, by Herbert Biberman and remained a Party member until 1947.

Tuttle stated that he was a member of a Communist Party cell to which all motion picture directors were assigned and identified the following as members of this group: Herbert Biberman, Edward Emtryk, Michael Gordon, Jules Dassin, Bernard Vorhaus and John Berry. He expressed the opinion that he felt that John Howard Lawson, Elizabeth Leach Glenn, and Madeline Ruthven were Communist Party functionaries in Hollywood.

Tuttle identified the following individuals as members of the Communist Party during the time that he was a member: Alvah Bessie, Meta Reis, Richard Collins, Robert Lees, Fred Rinaldo, Ring Lardner, Jr., John Bright, Robert Tasker, Edward Biberman, Sonia Dahl Biberman, J. Edward Bromberg, Goldie Bromberg, Hugo Butler, Lester Cole, Eddie Huebsch, Dorothy Tree Uris, Mickey Uris, Maurice Clark and Paul Travers.

Tuttle estimated that during his membership in the Communist Party he had paid the Party between nine and ten thousand dollars.

June 1, 1951.

JIAN : ILLION

Mrs. Lillow appeared before an executive session of the Committee, furnished brief background information indicating that she had been in show business since childhood and had appeared in approximately 150 motion pictures. Her testimony was concerning John Garfield. She testified she first met Garfield in 1939, during the making of a picture and had several discussions with him. During these discussions he criticized the United States stating that people should live a simple life like the Russian peasants and told her, "The way you talk is a lot of Capitalistic rot," and told her that some day the United States would have the right form of government - Communism. She stated that his discussions always involved Russia and Communism and that his only two topics of conversation were acting and Russia.

She again met Garfield in 1942 in Chicago at a Party at which time he spent the entire evening praising Communism and attempting to furnish her with literature regarding Communism. At this time he told her that he was contributing to the Communist Party by recruiting members.

In addition to the regularly scheduled hearings by the Committee as set forth above, it was ascertained through Los Angeles informant [redacted] that a Subcommittee of the HCUA held a one-day hearing on May 10, 1951, in Los Angeles before which Subcommittee, appeared Arthur Strawn who did not cooperate, Leo Townsend who furnished information concerning individuals, and Isabel Lennert who was inclined to cooperate but who was not extensively questioned due to her pregnant condition.

This informant reported that he had learned that the HCUA was considering a two month investigation during the summer in Hollywood followed by additional Subcommittee hearings in Hollywood during the latter summer or fall of 1951, at which time he estimated one hundred witnesses would be called. No additional information concerning this has been received.

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REACTION TO 1951 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

A. By Communist Press

The 1951 hearings by the HCUA concerning Communism in the motion picture industry were the subject of considerable comment in the Communist press. The March 18, 1951, edition of the "Worker" reported that it was observed that the Committee had two aims; first, to smear the League of American Writers, the Hollywood Anti-Nazi League and the Hollywood Writers Mobilization and secondly, to send V. J. Jerome to jail on a charge of Contempt of Congress.

The "Daily Worker" of March 21, commented upon the appearance before the Committee of John Garfield and Jose Ferrer. The article was extremely critical of both Garfield and Ferrer, castigating them for answering the Committee's inquiries and contrasting their behavior to that of Gale Sondergaard, Howard DeSilva and Waldo Salt who refused to answer the Committee's questions and whose stand was approved by the "Daily Worker."

The March 28, 1951, edition of the "Daily Worker" also referred to the House Committee hearings, particularly to the appearance of Larry Parks, criticizing him for his cooperation with the Committee and stating that he had become a common stool pigeon in order to protect his career, his bank account and his comforts. This article refers to Parks as a "turncoat" and stated that he is a hero in the eyes of "big capital."

The "Daily Worker" of April 13, 1951, in the column by David Plott contrasted the 1951 hearings before the HCUA with those held in the fall of 1947. The article specifically mentioned individuals who had been active in the Committee for the First Amendment supporting the "Hollywood 10" at which time they had been critical of the HCUA. The article questioned as to why these various individuals had not come to the support of the witnesses defying the Committee during the 1951 hearings.

An article appeared in the May 15, 1951, edition of the "Peoples World" indicating that the HCUA had issued an invitation "for all in Hollywood to hit the trail of stool pigeons." This article was extremely critical of Edward Daytryk because of his decision to cooperate with the HCUA in contrast to his 1947 defiance of that Committee.

B. By Others

The March 23, 1951, edition of the "Los Angeles Examiner" publicised a meeting by the Motion Picture Alliance for the Preservation of American Ideals (MPA) which demanded that Communists be purged from the motion picture industry. The article quoted John Wayne, President of the MPA, urging that those who appeared before the HCUA should cooperate to the fullest extent.

A Washington News Service report on April 23, 1951, reported that the Motion Picture Association of America had complimented the HCUA on its activities and its valuable service in "stamping out Communism" and that the Committee had the Association's full support in its hearings concerning Communism in Hollywood.

The April 25, 1951, edition of the "Washington News" contained an article by Frederick Woltman reporting that the Communists were pulling their old tricks of trying to dig up something in the past of various movie stars who refused to support Party criticism of the HCUA in an effort to smear these individuals. The article indicated that this was an attempt on the part of the Communist to ruin the reputation of various individuals who had supported the stand of the "Hollywood 10" during 1947 and who had not supported the activities of the current uncooperative witnesses.

On May 17, 1951, [redacted] advised that he had conversed with Congressman John Wood, Chairman of the HCUA, on May 10. He advised that Wood was checking to determine the attitude of the motion picture industry toward the rehiring of those who had cooperated with the HCUA and Wood expressed the hope that the industry would not take any reprisal against cooperative witnesses. He indicated that members of the HCUA felt that former Communists who had cooperated with the Committee should receive special employment consideration from the motion picture industry.

[redacted] explained that the industry was grateful to those individuals for their cooperation with the HCUA but that he felt that the industry should not surrender completely to the extent of giving preferential treatment to former Communist members who had cooperated with the Committee as against those individuals within the industry who had always been active in the fight against

Communism. [REDACTED] indicated that he felt that anti-Communists within the industry who had been discriminated against for employment because of such activity should be given first consideration for employment.

This contact stated that following his conversation with Wood, the latter issued a statement to the press expressing the hope that reprisal would not be taken against cooperative witnesses who were former Party members. [REDACTED] stated this comment by Wood was not well received by the industry.

During this conference, [REDACTED] advised Wood that industry executives desired to cooperate with the HCUA in all respects concerning the present hearings and wished that the inquiries would be thorough enough so that no subsequent hearings would be necessary. Wood advised the contact the Committee at that time was contemplating hearing another ten or twelve witnesses, concluding the inquiry and probably resuming it at a later date. [REDACTED] advised Wood that the industry would object to this kind of proceeding inasmuch as the industry feels the question of Communism within the industry has been the subject of numerous inquiries and the industry desires that all necessary inquiries be conducted during this hearing and that when the investigation is complete, the findings be made public and no subsequent hearings held. The contact stated that Wood had been informed that the industry would fight against any subsequent inquiries after the completion of the present investigation. He pointed out to Wood that the industry executives for the most part have been making a sincere effort to remove from studio employment individuals suspected of being disloyal. [REDACTED]

The activities of the HCUA were publicized in the May 13, 1951, edition of the "Washington Evening Star" which reported that the hearings by the HCUA had dealt a serious blow to Communism in Hollywood. [REDACTED]

Los Angeles informant [REDACTED] in May, 1951, advised that there was a serious difference of opinion among the members of the Motion Picture Alliance for the Preservation of American Ideals concerning those individuals who have admitted past Communist affiliations before the HCUA. One group feels that the former Communists should be given no assistance in obtaining employment in the industry since they are solely responsible

for their own actions and the situation in which they find themselves." The other group feels the cooperative witnesses should be supported by anti-Communist organizations in an effort to rehabilitate themselves within the industry. The latter group feels their viewpoint may induce other individuals with past Communist affiliations to cooperate with the Committee. The informant reported that this conflict became very bitter at an Executive Board meeting of the MPA on May 10, and that Hedda Hopper and Ward Bond were two of the leaders opposing any assistance to the former Communists. [REDACTED]

A Washington News Service release of May 27, 1951, reported that Charles C. Ralls, Commander of the Veterans of Foreign Wars, had called for the firing of movie stars and officials known to have been Communists and called for a boycott of all of their films. [REDACTED]

As a result of the publicity received by the HCUA during its hearings, the evidence presented was utilized by James Bassett as the basis for a series of articles concerning Communism in Hollywood which appeared in the "New York Mirror" and was syndicated to various other papers. These articles highlighted and quoted from the testimony of the cooperative witnesses indicating the extent of Communist infiltration of the movie colony. [REDACTED]

A Washington News Service release dated June 8, quoted Karl Tunberg, President of the Screen Writers Guild, as stating that Communists within the Guild had been completely purged of their influence. The release quoted Tunberg as stating that there had been a very serious Communist problem within the Guild. [REDACTED]

MISCELLANEOUS

The February 6, 1951, edition of the "Daily Worker" reported that Lester Cole, one of the "Hollywood 10" had requested the Supreme Court to hear his appeal from a decision in his suit for \$75,000 back pay against MGM and Loew's, Inc. Cole was awarded \$75,000 back salary in his suit in United States District Court but on appeal by the defendants the Court of Appeals reversed the District Court decision. [REDACTED]

The May 31, 1951, edition of the "New York Times" reported that Anne Revere had resigned from the Board of Directors of the Screen Actors Guild. No reason was given for her resignation. It should be noted that Revere appeared before the HCUA during its 1951 hearings and was an uncooperative witness.

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION
PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN
ACTIVITIES OF THE HOUSE OF REPRESENTATIVES**
(June 15, 1951 to April 15, 1952)

Activities in Connection with the "Hollywood Ten"

The "Daily Worker" of January 10, 1952, contained an article reflecting that four major studios paid a reported \$107,500 to "The Hollywood Nine" for having black-listed the artists. According to this article, the payment was in out-of-court settlement of suits brought against the studios by the nine writers and directors with suits against three other studios still pending. This settlement was revealed when Robert W. Kenny, acting as trustee for the black-listed men, appeared before Federal Judge William C. Mathes and asked dismissal of the suits.

Authoritative sources said Metro-Goldwyn-Mayer paid \$65,000; Universal pictures, \$13,750; Columbia pictures, \$13,750, and Warner Brothers, \$15,000.

The settlement from MGM was based primarily on dismissal of suits filed against the studio by Lester Cole and Dalton Trumbo who had sued for \$75,000 and \$250,000 respectively.

("Daily Worker" 1-10-52)

The "Washington Times-Herald" of February 20, 1952, contained an article reflecting that the amount of back salary to be paid discharged film writer Ring Lardner, Jr., and producer Adrian Scott was fixed in Federal court at a total of \$104,300 plus interest as a result of their suit for pay due under their contracts after having been fired by their studios in 1947. According to this article, the court determined that \$20,000 was due Lardner from 20th Century-Fox and \$84,300 due Scott from RKO studios with seven per cent interest to be added.

"Washington Times-Herald" 2-20-52

The "Washington Star" of March 27, 1952, contained an article reflecting that Representative Vail (R. Ill.) asked the House yesterday to investigate the fitness of Judge Leon Yankwich to retain his Federal district judgeship in Los Angeles basing his request on the Judge's decision in a damage suit brought by Lester Cole against MGM. According to the article,

Cole was one of the "Hollywood Ten" who had been cited for contempt by the HCUA in 1947, and had then been suspended by MGM. Upon his suspension, Cole filed suit for reinstatement and payment of compensation at the rate of \$1,350 a week. A jury found for Cole and Judge Yankwich ordered him reinstated.

The article further reflected that on appeal Judge Yankwich's decision was reversed and the case ordered retried. At the second trial the money award was reduced to \$74,250, but Cole again was ordered reinstated in his \$1,350 a week job.

The above article stated that Judge Yankwich in response to Representative Vail's attack stated that he was willing to have his record as a judge stand under any attack and that there was nothing subversive in his work.

("Washington Star" 3-27-52)

1951 HEARINGS BY HOUSE COMMITTEE ON
UN-AMERICAN ACTIVITIES COMMITTEE COMMUNISM
IN THE MOTION PICTURE INDUSTRY

In continuing the inquiry concerning Communism in the motion picture industry, the House Committee on Un-American Activities heard testimony from 44 additional witnesses in public hearings between June 15, 1951, and the end of the year. With regard to these witnesses it is noted that 10 were classified as friendly and furnished specific information while the remaining 34 were classified as unfriendly and refused to answer pertinent questions, all standing on the Fifth Amendment with the exception of screen producer Sidney Buchman. In connection with the so-called friendly witnesses it is noted that while all admitted past membership in the Communist Party, with the exception of Karl Tunberg, President of the Screen Writers Guild in Hollywood who appeared as a witness before the committee at his own request in order to furnish information concerning the fight within the Guild to oust the Communist element, none admitted being currently so affiliated and therefore could furnish no current information as to the present status of the various individuals named by them. [REDACTED]

Set forth below in chronological order is a resume of the testimony of each witness.

June 25, 1951.

ROBERT ROSEN

Robert Rosen, accompanied by his attorney Sidney Cohen of New York, appeared at a public session of the HCUA in Washington, D. C., and refused to talk about his past Communist affiliations on the ground that answers might degrade and incriminate him making him subject to criminal prosecution. He did testify that he was not a Communist at the time of the hearing although he refused to answer as to whether he was previously a Communist. He further testified that he was not sympathetic to Communist theories and stood ready to bear arms in the defense of the United States against attack by all enemies including the Soviet Union. During the course of his testimony several members of the committee argued with him that if he was sincere he should cooperate in the exposure of Communist

methods in the motion picture industry as he knew them. Although he was obviously emotionally moved he refused to reveal his knowledge of such activities. ("Washington Times-Herald" June 26, 1951; [redacted])

June 26, 1951.

J. EDWARD BROMBERG

Bromberg appeared before a public session of the HCUA on June 26, 1951, and was the final witness to be heard by the committee in Washington. It was indicated that the inquiry would then be transferred to Los Angeles where hearings would probably be held in August in order to complete the pattern which had been drawn of wide Communist infiltration in Hollywood from 1933 to the present. Bromberg followed the example of numerous previous witnesses by claiming his constitutional protection under the Bill of Rights against self-incrimination, and refused to answer any pertinent questions in connection with his Communist activities. It is to be noted that Bromberg subsequently died in London, England, in December 1951. ("Washington Times-Herald" June 27, 1951; [redacted])

The following witnesses all testified before a special subcommittee of the HCUA appointed to sit in Los Angeles, California, to hold hearings on the subject of Communist infiltration of the motion picture industry.

September 17, 1951.

HAROLD J. ASHE

Ashe, a writer, although not connected with the motion picture industry was a friendly witness and admitted past membership in the Communist Party between 1933 and 1939. He identified a number of individuals as well as furnishing some history of the Communist organization during that period, but was able to furnish comparatively little information bearing directly on the motion picture industry.

MILDRED ASHE

Mildred Ashe, a dramatic instructor and former wife of Harold J. Ashe, was a friendly witness and admitted past membership in the Communist Party up to 1939.

MICHAEL GORDON

Gordon, a motion picture director, was an unfriendly witness and refused to answer pertinent questions on grounds of his privilege under the Fifth Amendment.

CHARLES DAGGETT

Daggett, a publicity director, was an unfriendly witness and refused to cooperate.

PERCY SOLOTOY

Solotoy, a former attorney and now director of the Southern California Furniture Manufacturing Company, was an unfriendly witness and stood on the Fifth Amendment.

September 18, 1951.

LEO TOWNSEND

Townsend, a motion picture writer employed at Warner Brothers Studio, was a friendly witness and furnished considerable information concerning his knowledge of the Communist Party in Hollywood during the period of his own affiliation therewith between 1943 and 1948.

BESS TAFFEL

Bess Taffel, a motion picture writer, was an unfriendly witness who stood on the Fifth Amendment.

HELEN SLOTE LEVITT

Mrs. Levitt, a writer, was another unfriendly witness who stood on the Fifth Amendment.

ALFRED LEVITT

Levitt, a motion picture writer and husband of Helen Slete Levitt, was an unfriendly witness who likewise stood on the Fifth Amendment.

HERBERT A. KLEIN

Klein, a former newspaperman and college professor who is currently a publicity agent for the United Automobile Workers - CIO, was also an unfriendly witness who refused to answer pertinent questions on the basis of his privilege under the Fifth Amendment.

DR. LEO BIGELMAN

Dr. Bigelman was an unfriendly witness who refused to answer pertinent questions.

HENRY BLANKFORT

Blankfort, a motion picture writer, was also an unfriendly witness and stood on the Fifth Amendment.

HOWLAND CHAMBERLAIN

Chamberlain, a screen actor, was likewise an unfriendly witness and refused to answer pertinent questions.

September 19, 1951.

MARTIN BERKELEY

Berkeley, a motion picture writer, was a friendly witness who admitted Communist Party membership from 1937 to about 1943 in both New York and Hollywood. He identified some 200 individuals who had been members of the Communist Party within his own knowledge and experience therein.

GEORGIA BACKUS ALEXANDER
(Mrs. Harmon Alexander)

Mrs. Alexander, a radio writer, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

DANIEL LEWIS JAMES

James, a motion picture writer, was likewise an unfriendly witness who stood on the Fifth Amendment.

LILITH JAMES

Lilith James, wife of the above Daniel Lewis James and a motion picture writer, was likewise an unfriendly witness and refused to answer pertinent questions.

PHILIP STEVENSON

Stevenson, a motion picture writer, was also an unfriendly witness and stood on the Fifth Amendment.

September 20, 1951.

ELLENORE ABOWITZ
(wife of Dr. Murray Abowitz)

Mrs. Abowitz was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

ANN ROTH MORGAN RICHARDS
(Mrs. Robert Loring Richards)

Mrs. Richards, a former secretary and member of the Screen Writers Guild, was likewise an unfriendly witness before the committee.

ROBERT L. RICHARDS

Richards, a motion picture writer, was an unfriendly witness and refused to answer pertinent questions on the basis of the Fifth Amendment.

MARGUERITE SANFORD ROBERTS

Roberts, a motion picture writer, was an unfriendly witness before the committee and refused to answer pertinent questions on the basis of the Fifth Amendment.

MICHAEL WILSON

Wilson, a motion picture writer, was also an unfriendly witness who refused to answer questions on the basis of the Fifth Amendment.

JOHN SANFORD

Sanford, a motion picture writer, was an unfriendly witness before the committee.

DAVID RASKIN

Raskin, a composer in the motion picture industry, was a friendly witness who testified to being a member of the Communist Party from 1938 to February or March 1940. He testified as to the identify of several individuals whom he had met in the Party although he stated that many, especially in his first indoctrination classes, used only first names. ("Los Angeles Times" September 21, 1951; [REDACTED])

WILLIAM BLOWITZ

Blowitz, a motion picture writer, was a friendly witness who testified that he was a member of the Communist Party for 15 months in 1944 and 1945 but quit in disagreement over Communist participation in the 1945 film labor strike. ("Los Angeles Times" September 22, 1951; [REDACTED])

MELTA UERKUITZ

Uerkvitz, the head of research at MGM Studios, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

September 21, 1951.

DR. MAX HOWARD SCHOEN

Dr. Schoen, a dentist and Army reserve officer, was an unfriendly witness and refused to say whether he was at that time or had ever been a Communist. (Los Angeles Examiner September 22, 1951; [REDACTED])

ELIZABETH WILSON

Elizabeth Wilson, a writer at RKO, was a friendly witness and testified she had been enlisted into the Young Communist League in 1937 by novelist Bud Schulberg. She further testified that after joining several Hollywood political groups she resigned in 1947 when she stopped believing in the will for peace of the Soviet Union. She further identified several individuals whom she knew to be members of the Communist Party. ("Washington Post" September 22, 1951; [REDACTED])

JEFF COREY

Corey, a screen actor, was an unfriendly witness who stood on the Fifth Amendment.

LOUISE ROUSSEAU

Miss Rousseau, a motion picture writer, was also an unfriendly witness who stood on the Fifth Amendment and refused to answer pertinent questions.

MARY VIRGINIA FARMER

Miss Farmer, a Broadway actress, was likewise an unfriendly witness who stood on her constitutional rights and refused to tell whether she belonged to a Communist "fraction" in the Federal Theatre Project where she directed plays. (Los Angeles Examiner, September 22, 1951; [redacted])

DR. MURRAY ABOVITZ

Dr. Abowitz, whose wife, Ellinore, refused to answer pertinent questions on the previous day, likewise declined to answer pertinent questions on the basis of the Fifth Amendment.

September 22, 1951.

BERNICE POLIFKA FLEURY

Mrs. Fleury, an artist, was a friendly witness who testified that she was told to inject messages of "social significance" into her paintings. (Los Angeles Examiner September 23, 1951; [redacted])

REUBEN SHIP

Ship, a radio writer, admitted to being a noncitizen of the United States but was otherwise an unfriendly witness who refused to answer pertinent questions.

CARL FOREMAN

Foreman, a motion picture producer and board member of the Screen Writers Guild, testified that he is not a Communist Party member now but refused to say whether he had ever been a member in the past. [redacted]

LESTER KOENIG

Koenig, a motion picture writer, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

DONALD GORDON

Gordon, a story editor at MGM Studios, was an unfriendly witness who likewise stood on the Fifth Amendment.

JOSEPH MISCHEL

Mischel, a story editor, was also an unfriendly witness who refused to answer pertinent questions.

September 25, 1951.

KARL TUNBERG

Tunberg, a writer and current president of the Screen Writers Guild, appeared as a friendly witness at his own request to furnish the committee information regarding his knowledge of the tactics of the Communist Party within the Screen Writers Guild and the fight within the Guild to oust the Communist element. He testified that he himself is not and has never been a member of the Communist Party.

SIDNEY BUCKMAN

Buckman, a motion picture writer at Columbia Studios, was cooperative to the extent that he admitted past Communist Party membership from 1937 to 1945 but refused to identify anyone else he knew within the Party during that period. In this refusal Buckman's position was not based on his privileges under the Fifth Amendment which he offered to waive, but rather because he felt that none of the people he knew as Party members were dangerous and everyone he knew had already been identified in previous hearings.

GEORGE BECK

Beck, a motion picture writer, was a friendly witness who admitted to being a Communist Party member from 1943 to 1948 or 1947. He testified that he resented Communist theories that writers should issue propaganda and that the United States and Russia could not get along together in the world. During the course of his testimony he identified several individuals whom he had met in Communist meetings. ("New York Mirror" September 26, 1951; "Washington Star" September 26, 1951;

ANALYSIS OF TESTIMONY TAKEN BY THE HOUSE COMMITTEE ON
UN-AMERICAN ACTIVITIES DURING 1951

During the year 1951, the House Committee on Un-American Activities held public hearings regarding the Communist infiltration of the motion picture industry in Hollywood, California. These hearings were held in two separate sessions, one at Washington, D. C., on March 8 and 21, 1951, April 10-13, 1951, May 22-25, 1951, June 25 and 26, 1951, and again at Los Angeles, California, September 17-21, 24-25, 1951. During both sessions of the hearings at Washington and Los Angeles a total of seventy-five witnesses were heard. Of these, seventeen were classified as friendly and furnished specific information; fifty-three were classified as unfriendly and refused to answer pertinent questions, all of these standing on the Fifth Amendment with the exception of Screen Producer Sidney Buchman. Two other witnesses, actors John Garfield and Jose Ferrer, were not named as Communist Party members by any other witness and these two denied past or present affiliation with the Communist Party. Garfield and Ferrer are, therefore, not classified as either friendly or unfriendly. In addition, there were three witnesses who are being classified as miscellaneous. These latter three were Roy Brewer, Hollywood trade-union leader, who furnished information concerning the anti-Communist fight in Hollywood, Thad Page, an employee of the Federal Archives, who produced a record for the Committee, and Karl Tunberg, President of the Screen Writers Guild in Hollywood, who testified voluntarily as to the fight against Communist infiltration of the Screen Writers Guild.

With regard to the seventeen so-called friendly witnesses, it is noted that while all of these admitted past membership in the Communist Party none admitted being currently so affiliated and, therefore, could furnish no current information as to the present status of the various individuals named by them. It is noted that of these friendly witnesses, eight testified at the sessions in Washington, while nine appeared before the Subcommittee hearings at the subsequent sessions held in Los Angeles.

With regard to the fifty-three unfriendly witnesses, twenty-one appeared at the Committee hearings in Washington while thirty-two testified before the subsequent hearings held in Los Angeles.

NCT: idt

With regard to Sidney Buchman, it is to be noted that he testified at Los Angeles on September 25, 1951, that he had been a member of the Communist Party and the Communist Political Association during the period 1937 or 1938 to 1945. He refused, however, to answer the Committee's questions as to the identities of other individuals he knew to have been affiliated with the Communist Party. In doing so he waived his rights under the Fifth Amendment of the Constitution claiming exemption from citation for contempt due to the fact a quorum of the Subcommittee was not present during his testimony.

With regard to those individuals identified by the so-called friendly witnesses as having been affiliated with the Communist Party, the following figures represent a breakdown by occupation of those individuals. It may be noted that some were identified as occupied in more than one capacity. In these instances, the occupation by which they were best known is set forth. In connection with this breakdown, it should be noted that a large number of individuals were named by certain witnesses who were not connected in any way with the motion picture industry or, if so, in a very remote capacity. This is particularly true of the individuals named by witnesses Harold Ashe and Mildred Ashe, neither of whom were ever connected with the Communist Party in the motion picture industry. On the other hand, a number of people were named although not known to have been employed within the motion picture industry but who were indirectly connected therewith by being the wives or otherwise related to individuals who were in the motion picture industry or who were named as Communist Party functionaries in Hollywood.

Writers	106
Actors and Actresses	25
Producers	8
Directors	10
Musicians and Composers	7
Screen Publicists	4
Readers and Story Editors	4
Studio Technicians	2
Artists	5
Office Workers--Studio	6
Trade Union--Studio	6
Indirectly connected (wives, etc.)	14
Directly or indirectly connected with motion picture industry	227

Professionals other than film	10
Trade Unionists other than film	2
Not connected with motion picture industry	64
Miscellaneous	2
 Not connected with motion picture industry	 <u>78</u>
 Total Persons Named	 <u>305</u>

It is not believed desirable to set forth in this memorandum the identities of all of the above 305 individuals who were identified by witnesses before this Committee as having been affiliated with the Communist Party in some capacity. It is pointed out, however, that an alphabetical listing of those persons so named along with the identifying witness is contained in the report of Special Agent [redacted] dated November 16, 1951, at Los Angeles, entitled "Compic. Internal Security - C." [redacted]

In its annual report to Congress the House Committee on Un-American Activities charged that the motion picture industry has failed to rid itself of Communists. This report complained that despite past sensational disclosures of Communist infiltration in Hollywood the movie industry did not take "positive and determined steps" to meet the issue. This report did note, however, better cooperation from the movie industry during Committee hearings than during inquiries in 1945 and 1947. The report further claimed that the 1951 hearings linked more than three hundred moving picture figures with Communist Party membership, present or past, and the Committee promised to push ahead with more hearings concerning this matter.

(Washington Star, 2-17-52)

In connection with the above-mentioned report, it may be noted that following its publication Eric Johnston, President of the Motion Picture Association of America, said the report contained not a "shred of evidence that Communists ever succeeded in influencing the content of a single motion picture made by any of our members." Johnston also disputed the Committee's assertion that the motion picture industry has failed to take "positive and determined steps" to check Communism. He stated that this was untrue and that the Committee knew that leaders of the industry voluntarily agreed in a statement of policy in 1947, that they would not knowingly employ Communists and that this policy has been strictly adhered to.

(Washington Post, 2-18-52)

REACTION TO 1951 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISTS IN THE MOTION PICTURE INDUSTRY

As By Communist Press

The August 21, 1951, issue of the "Daily People's World," a west coast Communist newspaper, carried an article bearing the date line Hollywood, August 20, entitled "Hollywood ASP Group Defies New Un-American Witchhunt." The article attributed to John Howard Lawson, past Chairman of the ASP, a statement to the effect that the ASP has opposed the HCUA since its inception and would again oppose it to the extent of its ability.

On October 27, 1951, [REDACTED] a current member of the Hollywood ASP Council, advised that before he left for New York some weeks previously John Howard Lawson had prepared an outline on the results which had been accomplished by the HCUA hearings in Los Angeles last September. According to information obtained by this informant from George Lord, Executive Director of ASP, Lawson's outline and material would be used in the preparation of a pamphlet to be published by the Hollywood ASP.

According to this matter prepared by Lawson, ASP believes that the HCUA was in the main unsuccessful in its local hearings; that the proceedings on television must have convinced thousands of people the Communist scare is irrational; that the Committee's methods are oppressive and dictatorial and that all reason, decency and patriotism are on the side of the "uncooperative witness"; and further that it was a defeat for the HCUA that such a large proportion of the persons subpoenaed before it stood on their rights under the Fifth Amendment.

It may be noted that during the period of the HCUA hearings in Los Angeles the Hollywood ASP organized and staged a demonstration on September 17, 1951, in front of the Federal Building where the hearings took place. The ASP had issued handbills advertising the demonstration in protest of the hearings and announcing that a further protest rally would be held at the Embassy Auditorium on September 27, 1951.

With further regard to the activities of the Hollywood ASP against the HCUA [REDACTED]

[REDACTED] advised on January 23, 1952, of the formation of a new organization for the purpose of supporting and defending the members of the legal and medical professions and other professional people who had been or may be subpoenaed before the HCUA at future hearings. According to [REDACTED] at a meeting of the Hollywood ASP held at the home of Dr. Morris Feder on January 20, 1952, Dr. Gordon Rosenblum announced that he had been instructed to organize a committee of doctors to work with this newly formed organization which was known as the Citizens Committee to Preserve American Freedom.

The "Daily Worker" of October 18, 1951, reflected an article on page 8 captioned "Southern California Civil Liberties Union Scores Los Angeles Hearing of House Un-Americans." According to this article, the Southern California Branch of the American Civil Liberties Union declared the previous week that in connection with the Los Angeles hearings of the HCUA into alleged Communist influence in the movies these hearings have underscored once more the long-standing appraisal of the American Civil Liberties Union that "nothing has been so un-American as the Committee's own activities." The article further reflected criticism by the Executive Director of the Southern California ACLU, A. A. Heist, with regard to the questioning of witnesses before this Committee.

(Daily Worker, October 18, 1951)

B. By Others

On November 16, 1951, [REDACTED] RKO Studios, advised that the Executive Committee of the Motion Picture Alliance for the Preservation of American Ideals (MPA) recently made a report to the MPA membership on the subject of the Hollywood hearings of the House Committee on Un-American Activities. The report noted that the recent HCUA hearings have made a strong impact upon Los Angeles and upon Hollywood in particular. It also pointed out that the HCUA had not subpoenaed any persons about whom it did not have evidence of actual Communist Party membership either by testimony of former members or by documents. The MPA felt that under this policy many persons who played an important part in furthering the Communist conspiracy in Hollywood were not subpoenaed and, therefore, not exposed. The report stated, however, that the Committee was able to show the real nature of Communism in Hollywood and with some exceptions that the hearings had been highly successful and that the HCUA had done a good job.

In "The American Legion Magazine" for December, 1951, there appeared a lengthy article written by J. B. Matthews, former chief investigator for the HCUA, entitled "Did the Justice Really Clean House?" This article stated in part that while the HCUA has made a beginning in investigating and exposing the Communists in Hollywood "only an aroused public opinion is likely to assert the necessary pressure to cleanse Hollywood of all Communist influence." [REDACTED]

1952 HEARINGS BY HOUSE COMMITTEE ON
UNAMERICAN ACTIVITIES CONCERNING COMMUNISM
IN THE MOTION PICTURE INDUSTRY

Upon the completion of the hearings conducted by the House Committee on Un-American Activities in Hollywood in September, 1951, in connection with the Communist infiltration in the motion picture industry, the HCUA announced it would soon turn its attention to Communist infiltration in the defense plants of Southern California. Representative Francis X. Walter (D. - Pa.), acting chairman of the subcommittee announced, however, that the HCUA was not finished with Hollywood and still planned to investigate reports that "friendly" witnesses before the group had been black-listed in the movie industry. He said several subpoenas remained unsworn and the witnesses for whom they were offered were being sought. (Washington Star News Service, September 26, 1951; [redacted])

On November 19, 1951, [redacted] HCUA, advised that a few supplementary hearings might be held by the House Committee in Washington as a follow-up to the recently held sessions by a subcommittee of the HCUA in Los Angeles during September 1951.

On January 9, 1952, [redacted] advised that the HCUA had tentatively scheduled further hearings to be held in Washington, D. C., beginning January 21, 1952, and at Los Angeles, California, commencing February 18, 1952, both dates, however, being tentative. [redacted] further advised that these hearings would not deal exclusively with the extent of Communist Party infiltration into the motion picture industry although it was expected that part of the hearings would be directed toward developing further testimony on that subject.

On January 21, 1952, Charles Daggett, a former newspaperman and movie publicist who had been named in testimony before the HCUA in September 1951 by Harold Isaacs as a Communist, appeared before the HCUA in Washington, D. C. It is noted that Daggett had previously appeared in Los Angeles on September 17, 1951, before a subcommittee of the HCUA and had refused to cooperate. In his testimony on January 21, 1952, however, he dropped his earlier claim of constitutional immunity from questions which might incriminate him and stated that his first contact with Communism was in 1935 or 1936 when he attended a Party meeting at the Los Angeles home of Harold Isaacs. He continued his testimony in a cooperative manner and furnished the HCUA the identity of several individuals who had been active members of the CP or who had attended Party meetings. ("Washington Post" January 22, 1952; [redacted])

An article appeared in the "Washington Star" of January 25, 1952, reflecting that the HCUA was reopening its probe of Communist activities in Hollywood and that Sidney Buckman, a film producer, would probably be the first witness to be called. According to committee counsel Frank S. Tavenner, Jr., Mr. Buckman was subpoenaed before the committee last September in Los Angeles but was not questioned after his counsel raised a point that a quorum of the committee was not present. ("Washington Star" January 25, 1952; [redacted])

The "Washington Star" of January 27, 1952, reflected that Mr. Buckman had failed to appear before the committee on January 25, 1952, and had been called to answer questions on January 28, 1952. With regard to this failure to appear on January 25, 1952, it is noted that the HCUA had adjourned on that date after interpreting papers submitted by Mr. Buckman's attorney to constitute a court injunction against the witness's subpoena. The committee learned later, however, that District Court Judge Bernette Mathews actually had denied Mr. Buckman's petition for a restraining order. ("Washington Star" January 27, 1952; [redacted])

The "Washington Post" of January 29, 1952, reflected that contempt of Congress proceedings were started the day before against Sidney Buckman after he refused for a second time to appear before the HCUA. The article further reflected that

members of the committee also issued orders that Buchman be arrested and held until the committee was ready to question him about Communist activity in the Paris capitol. ("Washington Post" January 29, 1952; [REDACTED])

The "Washington Post" of February 6, 1952, contained an article reflecting that the House on the previous day unanimously voted a contempt citation against Buchman and turned the case over to the United States Attorney in Washington, D. C., for prosecution. ("Washington Post" February 6, 1952; [REDACTED])

According to an article appearing in the "Washington Times-Herald" of March 25, 1952, Buchman after having been indicted on a contempt of Congress charge was arraigned in District Court where he pleaded not guilty and was freed on \$1,000.00 bail pending trial May 26. (The "Washington Times-Herald" March 25, 1952; [REDACTED])

MELVYN LEVY

Levy, a novelist and screen writer who has been previously named before the HCUA by witness Martin Berkeley, testified before the HCUA on January 28, 1952, at his own request. Levy was a friendly witness and testified that he joined the Communist Party in 1933 at the request of Earl Browder and withdrew about a year later when the Party tried to interfere with his writing. He rejoined in late 1944 or early 1945 but quit again in 1947. He testified that George Wilner, a Hollywood agent, had been instrumental in getting him back into the Party. During his testimony he named several individuals who attended Party meetings in the 1943 - 1947 period. ("Washington City News Service" January 28, 1952; [REDACTED])

MICHAEL S. BLANKFORT

Blankfort, a novelist and screen writer, appeared before the HCUA in Washington, D. C., on January 28, 1952,

having been summoned to answer testimony by Louis F. Budens to the effect that Budens knew Blankfort as a Communist writer for the New York "Daily Worker" in 1935. Blankfort testified that Budens erred when he had testified that he had known Blankfort as a "concealed" member of the Party. Blankfort further testified that he was not and never had been a Communist and insisted that he never knowingly joined a front organization and had promptly resigned from those he had been duped into joining as soon as he found out about it. He further testified that he attended six or seven Party meetings in Hollywood in 1938 at the insistence of his ex-wife but he "never really knew what went on." He further testified that he never joined the Party and never paid dues but continued "but they told me I was in the Party. Maybe I was, I just can't deny it." (Washington City News Service, January 28, 1952; [REDACTED])

HYMAN S. KRAFT

Kraft, one of the authors of the Broadway musical "Top Banana," appeared before the HCUA at Washington, D. C., on March 20, 1952, and refused to state whether he had ever been a Communist. He did testify, however, that he is not a Communist now and was not one in 1950 or 1951. He declined, however, to answer questions whether he had earlier Party affiliations on the grounds he might incriminate himself. (Washington "Post" March 21, 1952; [REDACTED])

ELIA KAZAN

Kazan, a top screen and stage director, appeared before the HCUA at Washington, D. C., on April 10, 1952, and admitted that in 1934, he was recruited into a Communist cell of the Group Theatre by Tony Kiser and Ted Wellman, whom he identified as a Communist organizer. He further testified that one of his assignments from the Communist Party was to "get a foothold in the Actors Equity Association." He also testified that the Communist effort to capture the Group Theatre "failed" because the control of the "group stayed firmly in the hands of the three non-Communist directors, Harold Clurman, Lee Strasberg, and Cheryl Crawford." He told the committee that he quit the Communist Party in 1936, because he refused to "crawl and apologize and admit the error of my ways" to the Communist leaders. Among the individuals whom he identified in his testimony as having been fellow Communists during the 1934 -

1936 period were: Lewis Leverett, the late J. Edward Bromberg, Phoebe Brand, Morris Carnovsky, Paul Miller, Clifford Odets, and Art Smith. Kazan denied he had knowingly affiliated with a number of Communist fronts since his resignation from the Party but said he regretted some occasions on which he gave money or other support to groups that later were revealed to be Communist controlled. ("New York Journal-American," April 12, 1952; [redacted])

EDWARD G. ROBINSON

Robinson, well-known actor of stage and screen, appeared before the HCUA at Washington, D. C., on April 30, 1952, at his own request. He stated that he wanted to repeat again his denial that he has ever been a member of the Communist Party or knowingly a fellow traveler. During his testimony he admitted that some organizations which he had permitted to use his name were actually Communist fronts although he did not realize this at the time. He hastily agreed with the statement of the Acting Chairman of the HCUA, Francis E. Walter, that Robinson was "No. 1 on every Communist sucker list in the country." He further testified that recent exposure of a number of Hollywood figures, whom he numbered among his associates, had shocked him and made him wish to testify again under oath concerning his experiences. He further testified that although he conceded that he had been used and duped he had never knowingly aided Communists or any Communist cause. ("Washington Star," May 1, 1952; "Washington Post," May 1, 1952; "Washington Times-Herald," May 1, 1952; [redacted])

CLIFFORD ODETS

Odets, a well-known playwright, appeared before the HCUA on May 19, 1952, at Washington, D. C., and admitted having been a Communist Party member for about nine months in 1935, having quit because he was unable to respect his fellow members "on a cultural basis." He testified he joined the Communist Party while a member of the New York Group Theatre during the days of the depression in the real and honest belief that this was the way out of the dilemma in which he and other artists and writers had found themselves. Among those he identified as fellow Communists were Lewis Leverett, Phoebe Brand, Art Smith, Tony Kraber, and Elia Kazan. According to his testimony he was recruited into the Party by the late J. Edward Bromberg. All of the above individuals had been previously identified as Communists by Elia Kazan in his testimony before this

committee with the exception of Art Smith, an actor who went to Hollywood after his days in the Group Theatre but returned to Broadway last January to play the part of the captain of the coal barge in a revival of Eugene O'Neill's "Anna Christie."

Odeett reappeared before the HCUA the following day on May 21, 1952, and testified that he let many Communist front groups use his name after he broke with the Party in 1935 because liberals "have no political party to turn to." When questioned about the so-called "Hollywood 10," he stated that he disagreed with the stand taken by these individuals who were convicted of contempt for refusing to tell the committee whether they were or had been Communists but that he applauds "the fight they made for their constitutional rights" by carrying the case to the Supreme Court.

He also testified that "nothing is less possible" than slanting the script for motion pictures. ("Washington Times-Herald," May 20, 1952; "New York Compos," May 20, 1952; "Washington Post," May 21, 1952; [REDACTED])

ISOBEL LENNART

Miss Lennart, a screen writer, testified before the HCUA at Washington, D. C., on May 20, 1952, and explained that she joined the Communist Party when she went to Hollywood in 1939, because it was the first time she had been away from home and was "politically ignorant." She further testified that she subsequently met and fell in love with John Harding, a screen writer, to whom she is now married and after having a long talk with him promised to stay away from the Communists. She continued that she quit the Communist Party in Hollywood at his suggestion in 1945. ("Washington Times-Herald," May 21, 1952; "New York Herald Tribune," May 21, 1952; [REDACTED])

STANLEY ROBERTS

Roberts, a writer for Columbia Pictures, appeared before the HCUA at Washington, D. C., on May 20, 1952, and testified that Communists at Hollywood kept after him to sign up from the time he arrived in the film capital in 1938, but that he always refused until just after the death of Franklin D. Roosevelt in 1945. He stated that a friend, Bernard C. Schoenfeld, convinced him that Mr. Roosevelt's passing meant the "death of liberalism" and that the Communist Party was the only one that could carry on his stead. He testified that he found by 1948 that he had made a "grave mistake" and pulled out completely that same year. ("New York Herald Tribune," May 21, 1952; [REDACTED])

LILLIAN HELLMAN

Miss Hellman, a stage and screen writer, appeared before the HCUA at Washington, D. C., on May 21, 1952, and testified that she was not a Communist Party member at that time and was not a year ago or two years ago. She declined on constitutional grounds to say whether she was a member at any time before then. During her appearance before the committee she readily gave a brief picture of her background but refused to answer when asked if she were acquainted with screen writer Martin Berkeley, who had told the committee on the West Coast last year that Miss Hellman attended a 1937 meeting at which time the Communist Party's Hollywood section was organized. She was excused by the committee after Counsel Frank S. Tavenner, Jr., stated that it was obvious the committee would get no "helpful testimony" from her. ("New York World Telegram and Sun," May 21, 1952; "The Daily Compass," May 22, 1952; [redacted])

ADDITIONAL TESTIMONY

The April 2, 1952, edition of the "Washington Star" contained an article reflecting that on the previous day the HCUA made public testimony taken behind closed doors in May and September, 1951, in which four Hollywood figures identified themselves as former Communists while four more declined to talk about Communist affiliations on the grounds that they might incriminate themselves.

The following individuals identified themselves as former Communists:

Eugene S. Fleury - an art school instructor
Ann Ray Frank - one time radio writer
Eve Ittinger - story editor for Columbia Pictures
Robert Shayne (Robert Shaen Dunn) - actor

100c

50

These who refused to testify are set forth
below:

Arthur Strem, screen writer.
Jack Prokop, garment designer.
Hannah Schwartz Donath, wife of motion picture
actor, Ludwig Donath.
Belle Lewitsky Reynolds, dancer.

(New York telephone h-2-52.)

With regard to further hearings to be conducted by the HCUA in 1952 in connection with the motion picture industry, Mr. Wheeler has advised that although originally scheduled for February 1952 in Los Angeles, these hearings have been set back until April or possibly later and in all probability would not be held until after the conclusion of the current Smith Act trials in Los Angeles. According to Mr. Wheeler, these hearings will definitely be held and at the present time ninety-one subpoenas have been issued. Of these, twenty-six are for the appearance of witnesses who have a direct connection with the entertainment field while the remainder are from other professional fields such as medical or legal.

MISCELLANEOUS

On January 22, 1952, [REDACTED] screen writer, advised that he was scheduled to appear voluntarily before an Executive Session of the HCUA in Washington, D. C., on January 28, 1952, for the purpose of furnishing additional information. It will be recalled that [REDACTED] had previously testified before a public session of the HCUA in Los Angeles on September 19, 1951, at which time he had named approximately 158 individuals as having been Communist Party members in Hollywood during his own membership in the Communist Party between 1936 and 1943. [REDACTED] advised that the purposes of his voluntary appearance before the Committee in Executive Session were to furnish the Committee with the identity of some fifteen additional individuals who were members of the Communist Party in Hollywood and who were not disclosed at the public session in September and further to present a statement to the Committee, off the record, which statement dealt with alleged blacklisting practices in the film industry against so-called friendly witnesses who have cooperated with the HCUA.

Following is a list of these fifteen additional
individuals whose names were to be furnished to the Committee
by [redacted]

Harold Salenson
William Copeland
Sol Sher
Milton Merlin

Kyle Crichton
Sol Berman
Marion Ainslee
Glenda Sullivan
Eli Jacobson

Louis Heifits
Cedric Belfrage

Alice Fox

Harry Kurnitz

Jacobine Care
Frank Davis

Press agent
Screen writer
Screen writer
President of Radio Writers
Guild and Director of the
"Halls of Ivy" radio program.
Editor for "Colliers Magazine"
Screen writer
Screen writer

Party functionary and Marxist
teacher
Press agent
Editor of the "National
Guardian"
Secretary at Metro-Goldwyn-
Mayer Studios
Producer at Twentieth Century
Fox Studios
Dancer
Screen writer

In addition to the above, [redacted] advised
he was going to furnish to the HCUA investigators the following
list of Hollywood personalities whom he has reason to believe
may still be Party members. [redacted] further advised that he
had received this list of individuals from [redacted]
a screen writer, and former Communist Party member who was a
friendly witness before the HCUA in the Spring of 1951. [redacted]
continued, however, that he would advise the HCUA that this
list had been handed to him under special circumstances and
that his informant must remain unknown. With regard to these
individuals, it may be noted that inasmuch as neither [redacted]
nor [redacted] are current members of the Communist Party in
Hollywood this listing is apparently based on the past knowledge
of [redacted] and [redacted] of these individuals and their own
assessment of the probability that these individuals are still
active in the Party.

Michael Wilson - Writer	Mitchell Leidman - Radio and Film Writer
Eerta Uerkvits - Studio Researcher	John Stapp - Former paid CP functionary in Hollywood who was deposed by Party in 1949)
Don Gordon - Reader	
Louise Rousseau - Writer	Helen Sleat - (Helen Levitt)
Al Levitt - Writer	Paul Jarrico - Writer
Ring Lardner, Jr. - Writer	Sam Ornitz - Writer
Mrs. Sam (Sadie) Ornitz	Philip Stevenson - Writer
Louella McFarland - Writer	Adrian Scott - Writer-Director [
Seymour Bennett - Writer	Connie Lee Bennett (Mrs. Seymour Bennett)
Willard Langell - Writer, now in New York	Abraham Polonsky - Writer, now in New York
Willard Kaufman - Writer-Producer	Tanara Hovey
Jeff Corey - Actor	William Coplan - Writer
Sol Sher	Nedrick Young
Lester Cole - Writer	Herbert Biberman - Writer-Director
Sol Barsman	Henry Blankfort
Maurice Clark	Isobel Lennart - Writer
Mary Virginia Farmer - Actress	Will Geer - Actor
Edward Biberman - Artist	Gale Biberman - Gale Sondergaard, Actress
Sonja Dahl Biberman - Mrs. Edward Biberman	Edward Huebsch - Writer
Arthur Straun - Writer	Victor Shapire - Publicist
Paul Travers - Writer	Les Selonen - Writer

With regard to the current attitude of the film producing companies in Hollywood on the question of hiring individuals who had appeared as friendly witnesses before the HCUA, [REDACTED] furnished on February 13, 1952, a composite summary which allegedly reflected the producer's attitude at that time. He explained that this estimate was arrived at by the Motion Picture Alliance during contacts by representatives of that organization with the major film producers. It will be recalled that the Motion Picture Alliance is an anti-Communist Party organization made up of anti-Communist writers, doctors, executives and labor leaders within the film industry in Hollywood. It originated about 1943 and is currently known as the Motion Picture Alliance for the Preservation of American Ideals, generally referred to as the MPA. The estimate furnished by [REDACTED] is set forth as follows:

R-K-O Studios

Howard Hughes, of R-K-O, has indicated that he will not hire so-called friendly witnesses before HCUA until the film industry as a whole adopts that as its policy.

M-G-M Studios

Dore Schary, Executive Vice-President in Charge of Production at M-G-M, has indicated he is unfriendly to HCUA and would like to see the termination of the Committee's investigation of Hollywood. It is his policy not to hire any friendly witnesses at the present time.

Universal-International Studios

Mr. William Goetz, Head of U-I, claims he will hire friendly witnesses and that it is not his policy to discriminate against any witness in any way. However, to date he has not hired any friendly witnesses.

Warner Brothers Pictures

Warner Brothers' policy has been not to discriminate against the so-called friendly witnesses and, in fact, has hired certain of these witnesses.

Republic Studios

Their policy is the same as that stated above for Warner Brothers, and it is noted that film writer Richard Collins, who was an important cooperative witness before HCUA, is currently working at Republic.

Paramount Pictures

Mr. T. Frank Freeman, Head of Paramount, has stated it is his policy not to discriminate against any individuals because they have appeared before the Committee as a friendly witness. However, the hiring at Paramount is handled by Don Hartman, Executive Producer, who is a close friend of Dore Schary of MGM and to whom he feels he owes his start in the film industry. To date Hartman has consistently refused to hire any witnesses who were friendly to the Committee.

20th Century Fox

Mr. Darrell Zanuck, of Fox, advised a representative of MPA on recent date that he is more concerned with the dangers of Fascism in the United States at the present time than he is in any danger which the Communist Party might constitute. He advised this representative that in his opinion "too much fuss is being made by the House Committee in investigating Communists". 20th Century Fox has not yet hired any of the friendly witnesses.

The New York Journal American of January 19, 1952, contained an article reflecting that Zero Mostel, described as a film and stage comedian linked by Congress to Communist front organizations, had been dropped from a starring role in a forthcoming movie by Columbia Pictures. According to this article, the official explanation stated that Mostel had been hired to replace another actor unavailable at the time for the role but when the latter star agreed to play the role Mostel was paid in full and was dropped.

The article continued, however, that it had been learned that Mostel's activities as a supporter of Red front groups was the direct cause of the action by Columbia Pictures.

According to this article, Mostel was named by the HCUA as a member of the American Youth for Democracy and also as a sponsor of the Communist Party's 1947 May Day Parade.

(New York Journal American 1-19-52,

On September 20, [redacted] a reliable informant of the St. Louis Office advised that he had been with Dorothy Forest, wife of James Forest, Chairman, District No. 21, Communist Party, USA, St. Louis, Missouri, on the previous evening, at which time Mrs. Forest stated that the Communist Party nationally had practically lost all support from members in Hollywood, California. According to the informant, Mrs. Forest stated that benefits in Hollywood were generally good for between \$50,000 and \$60,000 on fund drives but that due to the current prosecution of Communist leaders and the presence of legislative investigative committees in that locality, persons who generally donated were saving what money they could for trips to Mexico in the event it became apparent that their apprehension might be imminent.

The September 22, 1951, issue of "The Nation" contained an article reflecting that in Hollywood on September 2, 1947, playwright Emery Lavery, actor Albert Dekker, Mrs. Lela Rogers (mother of screen actress Ginger Rogers), and Senator Jack B. Tenney, took part in a Town Meeting radio debate on the question, "Is There Really a Communist Threat in Hollywood?" According to this article, during the course of the program Mrs. Rogers accused Lavery, described as a prominent Catholic and author of a motion picture based on the trial of Cardinal Mindszenty, of "following the Communist Party line" and further charged that his play, "A Gentleman from Athens" was "un-American propaganda."

The above article reflected that a Los Angeles jury recently agreed with Mr. Lavery that these remarks were libelous and damaging and awarded him \$30,000 damages.

("The Nation" 9-22-51
Filed in Bureau library)

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES
(July 15, 1952, to February 15, 1953)

1952 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

On June 9, 1952, William Wheeler, HCUA Investigator, advised that the resumption of the HCUA hearings for the Los Angeles area had been definitely set for the month of September, 1952. According to Wheeler at these forthcoming hearings, the Committee would give considerable attention to the extent of Communist penetration of the legal and medical fields, as well as the motion picture and radio fields.

Prior to the holding of the above hearings, however, Bernard C. Schoenfeld, a Hollywood screen writer, appeared before a subcommittee of the HCUA at Washington, D. C., on August 19, 1952, at his own request after having been identified as a Communist Party member by Stanley Roberts during Roberts' testimony before the HCUA on May 20, 1952.

During the course of his testimony, Schoenfeld admitted that he and Stanley Roberts had joined the Communist Party in Hollywood after the death of President Roosevelt in 1945, inasmuch as they both felt that the Communist Party offered the best place for them to work for the liberal goals of President Roosevelt. He continued that he gradually became disillusioned with the Party and finally quit in disgust after attending a meeting in the Fall of 1947 at which the Party attacked both the United Nations and the Marshall Plan. According to Schoenfeld, it was obvious that the role of the cultural worker was to follow the directives of the Party, and that an individual was supposed to have no thoughts of his own.

During his testimony, Schoenfeld identified seventeen persons as members of the Communist group to which he belonged. All of these individuals have been previously identified in previous testimony before the HCUA.
("Washington Post," August 20, 1952)

The above-mentioned hearings of the HCUA were finally resumed on September 29, 1952, in Los Angeles, California. All of these sessions were public and were given considerable publicity by the local press and national wire services; however, the proceedings were

Tolson _____
Ladd _____
McNelly _____
Brennan _____
Clegg _____
Gloria _____
Haskin _____
Rosen _____
Tracy _____
Longfellow _____
Mohr _____
Vinson _____
Tolle, Sen. _____
Hellman _____
Connelly _____

not televised as was the case in Los Angeles on September, 1952. According to Mr. Wheeler, 132 witnesses were under subpoena to appear at these hearings, although only 64 had been heard when the Committee recessed the hearings until November 17, 1952.

It is noted that of the above-mentioned 64 witnesses, only 9 were connected in any way with the motion picture industry, and of these 9, only 3 were cooperative in answering questions or otherwise furnishing information to the Committee. These 3 related past membership in the Communist Party in Hollywood, California, and identified a total of 88 individuals as having also been Party members in Hollywood. It is noted, however, that only a comparatively few new identifications were made, and the large majority of those names had been previously named at earlier hearings of the HCUA. [REDACTED]

Following is a brief summary of the testimony of those individuals who are connected with the motion picture industry:

Roy Huggins - Screen Writer

Huggins appeared before the HCUA on September 29, 1952, and testified that he first became a member of the Communist Party in 1940, at which time he was a graduate student attending the University of California at Los Angeles. He remained in the Communist Party for only a short period of time on this occasion and resigned because of differences of opinion concerning the Party's activities which he described as "designed to hinder United States preparedness program."

He again became affiliated with the Party in 1943, at which time he was assigned to a semiprofessional group with which he remained for approximately two years. He was then assigned to a group composed mainly of motion picture script writers and remained with this latter group until his defection from the Party in 1947.

The testimony identified as members of the above group such motion picture writers as:

Tolson _____
Loeb _____
Nichols _____
Brennan _____
Clegg _____
Gloria _____
Ruthie _____
Rosen _____
Terry _____
Loughlin _____
Mohr _____
Cimino _____
Tele. Rd. _____
McNamee _____
Gandy _____

Ben Bergman
Philip Stevenson
Harry Carlisle
Norma Boreman
George Sklar
Guy Endore
Robert Richards

Ann Morgan Richards
Elliot Greenard
Lee Shugley
Vilma Shere
Val Burton
Lilith Jones

("Washington News," September 30, 1958; [redacted])

Owen Vinson - Radio Program Director

Although Vinson furnished information of primary interest to the radio and television industries, his testimony is being set forth herein due to the fact that he also identified as Communists several individuals who are, or were connected with the motion picture industry.

Vinson testified on October 2, 1958, to the effect that he became a member of the Communist Party in Chicago, Illinois, in 1943 and defected from the Party in Los Angeles, California in the Winter of 1947 or the early Spring of 1948. He testified that he served as Dues Secretary for the Communist Party Radio Branch in Hollywood, California, for a period of approximately 12 to 18 months. He advised that the dues were assessed on the basis of 4 per cent of each member's gross income and averaged approximately \$300 to \$600 a month. He continued that he finally left the Party because he considered it to be one of isolationism.

During his testimony, Vinson identified as Communist Party members, to his personal knowledge, such individuals as:

Stanley Waxman, radio and screen actor
Dave Ellis, radio and screen actor
Lynn Whitney, radio and screen actress
Paul Marion, screen and radio actor
Mitchell Lindeman, screen and radio writer
Abe Burrows, radio writer and comedian
Herman Waldman, screen and radio actor.

Tolson _____
Loeb _____
Mohr _____
Belmont _____
Clegg _____
Glavin _____
Rosen _____
Reeves _____
Tamm _____
Longfellow _____
Mohr _____
Vinson _____
Tele. Sec. _____
Holmes _____
Gandy _____

Paul Marion - Screen and Radio Actor

Marion testified on October 2, 1952, to the effect that he was a member of the Party in Hollywood, California, during the period 1946 thru mid 1947. His testimony revealed that upon his recruitment into the Party he was assigned to a beginners discussion class where the new members were told "how Socialism will eventually come to the United States." He stated that while a member of the Party he learned from his experiences that Russia is against the United States and that the ultimate program of the Communist Party is to overthrow all Capitalistic governments.

According to Marion's testimony, the ultimate aim of the Party in Hollywood was the formation of one craft guild encompassing all the cultural fields in Hollywood under the control and domination of the Communist Party.

During his testimony, Marion identified as Party members such individuals as:

Paul Jarrico, writer
Jeff Corey, actor
Karen Morley, actress
Alvin Hammer, actor
Marc Lawrence, actor
David Wolf, actor.

Gene Stone - Radio Writer

Stone's testimony is being included herein inasmuch as he is presently the Executive Director of the Hollywood Arts, Sciences and Professions Council, the most active Communist front organization in the Los Angeles area.

Stone testified on October 6, 1952, and refused to answer all questions propounded to him by the Committee for various reasons including the fact that according to him it was a violation of the Bill of Rights.

Tolson _____
Ladd _____
Nichols _____
Belmont _____
Clegg _____
Gandy _____
Rosen _____
Rosen _____
Tracy _____
Longfellow _____
Mohr _____
Glazebrook _____
Tele. Div. _____
Holloman _____
Gandy _____

Stone _____
[REDACTED] was identified as a Communist Party member from 1946 to 1948 by [REDACTED]. [REDACTED] furnished this information on May 23, 1952.

Lynn Whitney - Radio and Screen Actress

Whitney appeared before the HCUA on October 6, 1958, and testified that she would refuse to answer any questions by this Committee which had to do with how she thought, what she read, what she knew and with whom she associated or any question that directly or indirectly related to any of the organizations which have been cited by this Committee as subversive. She further charged that the Committee was violating the First and Fifth Amendments.

Whitney

ON December 4, 1948, [REDACTED] confidentially advised that Whitney was an active member of the Radio Group of the Los Angeles County Communist Party. Investigation of Whitney has reflected no recent Communist activity on her part. [REDACTED]

Edwin Miller Max - Radio and Screen Actor

Max appeared before the HCUA on October 6, 1958, and declined to cooperate charging that the Committee is not familiar with the United States Constitution and its amendments. He further charged that the Committee has created and fostered the "black list" and that the Committee is violating the First, Fourth and Fifth Amendments of the Constitution. At the conclusion of his testimony, Max threw two medals on the Committee table which he described as the Bronx Star and the Good Conduct Medal and declared that "These were once known as 'fruit salad' and that they are now known as 'fraud salad'." [REDACTED]

Max is employed as a radio actor for Columbia Broadcasting System. A recent investigation by the Los Angeles Office reflected that Max was a member of the Radio Branch of the Hollywood Section of the Los Angeles County Communist Party from 1946 to approximately 1948. [REDACTED]

Dorothy Collins Commingore - Radio and Film Actress

Commingore appeared before the HCUA on October 6, 1958, and declined to cooperate with the Committee charging that they are without the right to inquire concerning her thoughts and beliefs and in so doing are violating the First and Fifth Amendments. It is noted that Commingore was

Tolson _____
Loeb _____
Mills _____
DeLoach _____
Clegg _____
Gandy _____
Rosen _____
Terry _____
Langhoff _____
Mohr _____
Brennan _____
Tele. Sec. _____
Matthews _____
Gandy _____

identified as a Party member by Max Silver in his testimony before the HCUA on January 29, 1958.

Paul Perlin - Mackie Motion Picture Producer (CPR)

Perlin appeared before the HCUA on October 6, 1958, and refused to cooperate charging, among other things, that this Committee is attempting to destroy the Bill of Rights. It is noted that Perlin was identified as a Communist Party member by Max Silver in his testimony before the HCUA on January 29, 1958.

Herman Waldman - Radio and Screen Actor

Waldman, who is known professionally as David Wolf, appeared before the HCUA on October 6, 1958, and refused to cooperate charging that the Committee has violated the First Amendment by investigating in a field in which it cannot legislate. It is noted that Waldman was identified as a Communist Party member by Paul Merton and Owen Finsen when they appeared before the HCUA on October 6, 1958.

Abram S. Burrows - Radio Writer and Comedian

BURROWS

[REDACTED] had previously appeared before an executive session of the HCUA on March 20, 1951, at which time he took the position that he did not know whether to say yes or no when answering if he had been a member of the Communist Party. He stated that there was ample basis for some members of the Party to have considered him a member, but that he could not honestly state whether he was or was not actually a member.

Burrows subsequently appeared before the HCUA in public session at Washington, D. C., on November 12, 1958, pursuant to his request after he had been identified by Owen Finsen as a member of the Communist Party who had paid Communist Party dues to Finsen. During his testimony at this time, Burrows stated that although he had associated with many Party members and had been connected with organizations with Communist affiliations, he himself had never

Tolson _____
Felt _____
Mohr _____
Belmont _____
Clegg _____
Glavin _____
Rosen _____
Tamm _____
Longfellow _____
Schafer _____
Withey _____
Tele. Sec. _____
Bellanca _____
Gandy _____

joined the Communist Party. On the whole, his testimony was somewhat unconvincing, and it is noted that on November 17, 1952, [REDACTED] advised that he felt that [REDACTED] had " lied" in his testimony, when he said he had no recollection of ever joining the Party or of signing a Party card.

Karen Morley - Motion Picture Actress

Morley appeared before a subcommittee of the HCUA at Washington, D. C., on November 18, 1952, in public session and refused to tell the Committee whether she has ever been a Communist. She declined to answer questions concerning her Communist affiliations by stating that she was invoking her privilege under the Fifth Amendment not to testify against herself. Previous to her testimony, Sterling Hayden, Lee Townsend, Paul Muni and Marc Lawrence had all testified before the HCUA that they had attended Communist Party meetings at which Morley was present. ("Washington Times Herald," November 14, 1952; [REDACTED])

1953 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

William Wheeler has recently advised that in connection with additional hearings by the HCUA in the Los Angeles area, the current schedule calls for a sub-committee composed of Congressmen Doyle and Jackson to open further hearings on March 23, 1953. According to Wheeler, it is expected that some 70 witnesses may be called, including approximately 40 from the film industry and the remaining from the educational and newspaper fields. Wheeler was unable to advise whether the hearings will be continued long enough to hear all of these witnesses.

MISCELLANEOUS

Senate Internal Security Committee (McCarthy Committee)

During 1952 and 1953, the Senate Internal Security Committee conducted rather limited hearings in connection with Communist infiltration in the radio, television and entertainment industry. The witnesses appearing before this committee were, with one exception, connected primarily with the radio and television field, and their testimony will not be dealt with herein.

The one exception was Judy Holliday, motion picture star of "Born Yesterday" who appeared before an executive session of this committee on March 26, 1953, and whose testimony was released for public consumption on September 24, 1953.

During the course of her testimony, Miss Holliday freely admitted association in varying degrees with several Communist front organizations but attributed her actions to her own stupidity, her idealism and her faith that these organizations were devoted to the principles which they publicly reported. ("Subversive Infiltration of Radio, Television and the Entertainment Industry - Part II" released by Senate Internal Security Committee on September 24, 1953)

Paul Jarrico

Jarrico has been identified by witnesses before the House Committee on Un-American Activities as a Communist Party member in the past. According to the "Daily Worker" of October 22, 1952, Jarrico was awarded \$23,400 in his California Superior Court suit against New York producer, Monty Proser, in which he charged that Proser refused to pay him \$13,000 and \$2,400 in secretarial and travel expenses due him for his work on the story "Shadow of a Hero." The court also awarded Jarrico \$6,000 in punitive damages, a sum provided by California law for willful failure to pay wages. Proser did not contest the suit. ("Daily Worker," October 22, 1952)

According to "Counterattack" of January 2, 1953, Judge Orlando N. Rhodes dismissed screen writer Paul Jarrico's \$100,000 suit against RKO Radio Pictures on November 26, 1952. According to this article, Jarrico, when called as a witness before the House Committee on Un-American Activities,

[took refuge in the Fifth Amendment and refused to say if he was or had been a Party member. RKO then removed Jarrios's name from the screen credits of the film "The Las Vegas Story" following which Jarrios sued RKO and Howard Hughes, who was the principal RKO stockholder at the time.]

Judge Rhodes ruled in dismissing this suit and upholding RKO's right to delete Jarrios's name from the screen credits that "the defendant did become the object of public disgrace, obloquy, ill-will and ridicule" by invoking the Fifth Amendment. Judge Rhodes, according to this article, took judicial notice that a person who uses the Fifth Amendment under the above circumstances "is believed to be by the American people either, first a Communist, or that he has been a Communist, or that he is a Communist sympathizer, or any combination of the three." ("Counterattack," January 2, 1953; [redacted])

John Garfield

For record purposes in this memorandum, John Garfield, stage and screen star, died of a heart attack on May 21, 1952. It will be recalled that in April, 1951, Garfield appeared before the House Committee on Un-American Activities and denied ever having been a Communist. ("New York Compass," May 22, 1952; [redacted])

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES
(February 15, 1953, to July 15, 1953)

1953 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

The House Committee on Un-American Activities (HCUA) held scheduled public hearings at Los Angeles, California, from March 23 through April 8, 1953. According to William Wheeler, HCUA investigator, the purpose of these hearings was to continue the Committee's inquiry into the extent of Communist penetration of the motion picture film industry as well as the field of education.

A total of 44 witnesses was heard at the above sessions. Of these, 31 proved uncooperative and refused to furnish information to the Committee. In doing so, these witnesses cited various provisions of the Constitution.

[REDACTED]

Following is a brief summary of the testimony of those individuals who are connected with the motion picture industry in one capacity or another.

COOPERATIVE WITNESSES

Danny Dare - Film Producer-Director

Danny Dare appeared before the HCUA on September 27, 1951, and again on March 23, 1953. In his appearance on September 27, 1951, Dare denied membership in the Communist Party. In his testimony on March 23, 1953, Dare reversed himself and admitted membership in the Communist Party from approximately March, 1939, to June, 1939. At this time, he readily furnished information concerning individuals whom he knew to be active in the Communist movement. An article appeared in the "New York Herald Tribune" on March 24, 1953, which article outlined the summary of Dare's testimony before the HCUA. According to the article, Dare joined the Communist Party at the invitation of one "Irving White." Two years later he was assigned to direct a Hollywood Theatre Alliance production called "Meet the People."

Tolson _____
Loeb _____
Mohr _____
Belmont _____
Clegg _____
Gandy _____
Rosen _____
Rosen _____
Tracy _____
Conway _____
Roth _____
Woodward _____
Tele. Room - Holloman _____
Schoen _____
Miss Candy _____

Dare said the reason he lied previously, that is during his testimony given September 27, 1951, about his membership in the Communist Party, was that he had a good job at the time and "didn't want to lose it." After Dare joined the Party, he was assigned to a cell in Hollywood and attended meetings of this cell at the home of Director Frank Tuttle. He said Tuttle was not there although his wife, Tonia, attended. Dare identified others at cell meetings as including the afore-mentioned Mr. White; Pauline Lauber, a secretary; Jessie Burns, studio script reader; Roy Spencer, a writer, and others.

Harold Adolph Hecht - Film Producer and Former Screen Writer

Hecht appeared before the HCUA on March 23, 1953, and admitted he was a member of the Communist Party from 1936 to early 1940. An article appearing in the March 24, 1953, issue of the Washington "Times Herald" furnished the following information concerning Hecht's appearance before the HCUA. Hecht stated, "I was a Communist for some months in 1939, having been recruited into the Party by Irving White and believing that Communism was the defense against Hitler's anti-Semitism." Hecht further stated, "I got on the WPA Federal Theatre Project in 1937 and was put in charge of musical revues. In 1939, I worked on the show 'Sing for your Supper.' There were 200 people in the cast; as many as 500 associated with it at various times. Of these, 40 were Communists, like myself members of a cell in the Project. We were supposed to help all Communists in the Theatre Project keep their jobs."

David A. Lang - Screen Writer

Lang testified before the HCUA on March 24, 1953, and admitted membership in the Communist Party from 1942 or 1943 through 1946. He freely furnished information concerning former associates in the Communist Party and said that after an early Party indoctrination period, he was transferred to a special writers cell. Lang stated that such individuals as John Howard Lawson, Dalton Trumbo, Lester Cole, Paul Jarrico, Dick Holland, and Paul Travers subtly injected movie scripts with the propaganda line of the Communist Party and formed a Communist "writers cell." Lang said he dropped out of the Communist Party when he realized its revolutionary nature.

Silvie Richards - Screen Writer

Silvie Richards testified before the HCUA on March 25, 1953, and admitted membership in the Communist Party from 1937 or 1938 until early 1948. Miss Richards said a man named Herbert Goldfreak suggested she attend some Communist Party meetings and induced her to be present at a neighborhood branch meeting in New York City in the Summer of 1937. She actually joined the Party in the Winter of 1937 and thereafter attended meetings of a large neighborhood branch of the Communist Party. Richards said, "I think I became a Communist because I was young and was irresponsible and because I didn't want to think for myself." She offered to give and did furnish the names of individuals who were responsible for the leadership in her group in the Party. However, she testified all had Party names and consequently she did not know of what value such names would be. Richards informed she was active during World War II in Russian War Relief and the American Labor Party. The witness also elaborated on her Communist Party activities after she moved to California and freely furnished information in regard to individuals and situations in connection with her Party activities.

Gertrude Purcell - Screen Writer

Gertrude Purcell appeared before the HCUA on April 8, 1953, and stated she joined the Communist Party in September, 1939, and remained a Party member through the year 1942. No testimony was solicited by the HCUA from Miss Purcell regarding former associates in the Party. She told the Committee she joined the Communist Party inasmuch as she believed it to be a cure for the menace of Fascism. She informed that during the years of her Communist Party membership, she was subconsciously upset by the Nazi-Russian Pact and ultimately quit the Party since she was tired of being told what to do and what to think. The only individual concerning whom the witness furnished information was Herbert Biberman, the head of her own group, and the Committee did not further pursue questions with respect to other persons in her group.

UNCOOPERATIVE WITNESSES

Edward Huebsch - Film Writer

Huebsch appeared before the HCUA on March 23 and again on March 23, 1953, refusing to testify, basing his refusal on a written opinion entered in the United States District Court at Washington, D. C., which held that television broadcast facilities violate the atmosphere of a calm judicial hearing. Huebsch strenuously objected to such hearings being so abused. Huebsch reappeared before the Committee on March 23, 1953, and in response to questions asked by the Committee members stated, "I assert my right to refuse to answer 'yes' or 'no' on the First, Fifth, Ninth, and Tenth Amendments of the Constitution." Huebsch has been identified as a Communist by the following individuals who appeared before the HCUA on the dates indicated: Frank Tuttle, May 24, 1951; Lee Townsend, September 18, 1951; Martin Berkeley, September 19, 1951; Melvin Levy, January 28, 1952; Stanley Roberts, May 20, 1952; and Bernard Schoenfeld, August 19, 1952. An article appeared in the "Washington Post," March 26, 1953, concerning the testimony of Huebsch and stated that Huebsch angered the Committee members when he protested that their questions violated his Constitutional privileges. The article continued that Huebsch "grew even more wrath when he added, 'To King George III, the Constitution was a questionable document but we are not yet ready to crown King Harold Velde.'" Subcommittee members said then would consider a contempt citation against Huebsch.

Philip Day Eastman - Cartoonist-Producer

Eastman appeared before the HCUA on March 23, 1953, refusing to testify concerning membership in the Communist Party and invoking the privilege of the Fifth Amendment. Eastman was interviewed by Agents of the Los Angeles Office on February 4, 1953, and informed that he had nothing whatsoever to say to the Federal Bureau of Investigation concerning his affiliation with the Communist Party or related organizations unless accompanied by his attorney.

[redacted] who testified at an Executive Session of the HCUA in Hollywood, California, September 10, 1951, advised that Phillip Eastman attended discussion groups of the Communist Party in 1942 and 1943. However, the

informant was unable to furnish any additional data concerning Pasternak's affiliation with the Communist Party or other activities.

Julian Faraday Gordon - Film Technician

Gordon appeared before the HCUA on March 24, 1953, and admitted membership in the Communist Party beginning in September, 1939. Gordon said he helped form the Hollywood Communist Club in 1944 and was the president of the same club for a period of 1½ years. Gordon left the Party shortly after the end of World War II. He would answer no questions concerning Communist Party membership of other individuals known to him. Gordon was interviewed by Agents of the Los Angeles Office on February 14, 1950, and April 14, 1950. He admitted membership in the Communist Party for 6 years and said that he dropped out of the Party in the Spring of 1947. Gordon told the Agents he did not care to discuss the identity of any other individuals whom he knew while a member of the Party. Gordon was formerly included in the Security Index in the Los Angeles Office but his Security Index card was cancelled by Los Angeles letter to the Bureau dated July 15, 1953.

Francis Edward Faragoh - Former Film Writer,
Now Retired

Faragoh appeared before the HCUA on March 24, 1953, and refused to answer any questions asked of him by the Committee inasmuch as he invoked the privileges of the Fifth Amendment. Faragoh has been identified as a Communist by the following individuals who appeared before the HCUA on the dates indicated: Meta Reis Rosenberg, April 13, 1951; Martin Berkley, September 19, 1951. Edward Dmytryk appeared at a Public Session of the HCUA on April 25, 1951, and advised that he was a member of the Communist Party during the years 1944 and 1945. Dmytryk identified Francis Faragoh as a Communist.

Simon M. Lazarus - Film Producer

Lazarus appeared before the HCUA on March 26, 1953, and was questioned about the Independent Productions Corporation of which he has a controlling interest, a film called "Salt of the Earth," the identity of financial contributors to the afore-mentioned corporation, and

the interest, if any, the International Union of Mine, Mill and Smelter Workers of America had in the film "Salt of the Earth." Lazarus flatly refused to mention the names of any persons connected with the Independent Productions Corporation or the identity of any individuals who were financial contributors to the same company.

[REDACTED] a reliable informant of the Los Angeles Office, informed that in December, 1951, an invitation was distributed to certain individuals, inviting them to attend a gathering in the home of Simon Lazarus on December 9, 1951, at which time a panel of attorneys would present the facts and significance of the legal procedure against the Smith Act under which various members of the Communist Party were being prosecuted. At this meeting, the California Emergency Defense Committee would outline its program. In regard to the California Emergency Defense Committee, [REDACTED] a reliable informant of the Los Angeles Office, has characterized this organization as one which was formed in the Fall of 1951 to coordinate defense activities and raise funds in behalf of the California Smith Act defendants. This informant states that the California Emergency Defense Committee is Communist inspired, controlled, and dominated. [REDACTED]

Ben Maddow - Film Writer

Maddow testified before the HCUA on March 28, 1953, and refused to answer any questions concerning his Communist Party membership and invoked the privileges of the Fifth Amendment. [REDACTED] a reliable informant of the Los Angeles Office, reported that Ben Maddow was a Communist Party member in Hollywood, California, during the early 1940's. [REDACTED] a reliable informant of the Los Angeles Office, said that Ben Maddow was in the writers branch of the Hollywood Section of the Communist Party about 1947 or 1948. No information has been developed concerning Maddow's current Communist Party membership. [REDACTED]

David Robison - Film Writer

Robison appeared before the HCUA on March 30, 1953, and also refused to answer any questions asked of him by the Committee members and invoked the privileges of the First, Third, and Fifth Amendments. [REDACTED] previously mentioned, on August 4, 1950, submitted from

his own experience within the Communist Party certain officers of the Hollywood Council of the Arts, Sciences and Professions as Communist Party members. Among the individuals so identified was David Robison.

Libby Burke - Dancer

Burke appeared before the HCUA on March 30, 1953, and refused to answer any questions concerning her Communist Party membership. She invoked the privileges of the First, Fifth, Sixth, Ninth, and Tenth Amendments. In her testimony, Burke entered into a lengthy harangue about having been fired from her job at the Ambassador Hotel, Los Angeles, as a result of publicity given to the event of her having been subpoenaed by the Committee. She accused the Committee of undermining the free functioning of labor unions, claiming her subpoena was served within a few days after she had made a speech at a union meeting on August 20, 1952. She added that she felt this was not a mere coincidence. In rebutting this charge, the Committee accepted testimony from Deputy United States Marshal George V. Rossini who stated that the subpoena was in his possession for service from approximately July 28, 1952; however, Burke was not located until September 4, 1952. Los Angeles press releases in the local papers reflect that at the time Burke was served with the subpoena she was filling an engagement as a dancer at the Coconut Grove in the Ambassador Hotel, and that this engagement was cancelled immediately after the service of the subpoena. A reliable and highly confidential source of the Los Angeles Office advised on July 9, 1949, that Burke was a member of the Cultural Section of the Los Angeles County Communist Party in 1949.

Virginia Mullen - Actress

Mullen testified before the HCUA on April 8, 1953, and refused to answer questions concerning her affiliation with the Communist Party, using as her defense the Fifth Amendment of the Constitution. A reliable informant of the Los Angeles Office, informed that Mullen was a member of the Hollywood Club, Los Angeles County Communist Party, in 1944 and the Edendale Club of the Los Angeles County Communist Party in 1947. Mullen is presently a Security Index subject of the Los Angeles Office.

Robert Fachsenman - Publicist

Fachsenman appeared before the HCUA on April 8, 1953, and refused under the provisions of the Fifth Amendment to answer any questions propounded by the Committee. A reliable and confidential source of the Los Angeles Office informed on September 9, 1944, that one Bob Fachsenman, who is probably identical with Robert Fachsenman, was a member of Club "C" of the Northwest Section of the Los Angeles County Communist Party and had been recruited into the Communist Party during 1944. This informant, on November 19, 1948, advised that Bob F., probably identical with Robert Fachsenman, was a member of the Franklin Club, Los Angeles County Communist Party, under the name of Frank Burton. Fachsenman is now a Security Index subject of the Los Angeles Office.

Clement Vilenchick - Actor

Vilenchick appeared before the HCUA on April 8, 1953, and declined to answer any questions concerning his Communist Party membership, citing as his refusal the First, Fourth, and Fifth Amendments. Two reliable and confidential sources of the Los Angeles Office informed that Clement Vilenchick was associated in varying degrees during the years 1944 and 1948 with the People's Educational Association, Thomas Jefferson Bookshop, and the American Youth for Democracy. The People's Educational Association and the American Youth for Democracy have been cited by the Attorney General under the provisions of Executive Order 10450. According to [REDACTED] the Thomas Jefferson Bookshop was used as a distribution outlet for Communist literature in the Los Angeles area during the period 1944 to April, 1947. [REDACTED] and [REDACTED]

Frank Turloff - Writer

Turloff appeared before the HCUA on April 8, 1953, and declined to answer any questions concerning his Communist Party membership, invoking the privileges of the First and Fifth Amendments. Turloff still refused to answer any questions concerning his Communist Party membership after he had been advised that David Lang, Richard Collins, and Leo Townsend had identified him as a member of the Communist Party.

Shirley Ruskin - Actor

Ruskin appeared before the HCUA on April 8, 1953, and refused to answer any questions concerning Communist activity and also sought the protection of the First and Fifth Amendments. A reliable and confidential source of the Los Angeles Office informed that Shirley Ruskin, in January, 1949, was a member of the miscellaneous group of the Los Angeles County Communist Political Association. This miscellaneous group was a successor to the Northwest Hollywood Section of the Los Angeles County Communist Party.

Kedrick Young

Kedrick Young appeared before the HCUA on April 8, 1953, and refused to answer questions concerning his Communist Party membership, using the Fifth Amendment to the Constitution as his defense. Concerning Young's appearance before the HCUA, a newspaper article in the April 9, 1953, edition of the "Los Angeles Times" summarized his testimony. The article stated that Young was a violently antagonistic witness who called the Chairman of the Committee "a contemptible liar" and who refused to answer any questions concerning his membership in the Communist Party. Young said, "I will not answer any questions propounded to me as a matter of coercion. I will not cooperate with a committee that refuses to confront me with my accusers." At one point during the hearing, Young reported, "I think this is a disgusting procedure." Young, with inflammatory words and tone, berated the Committee's stand on racial equality, the right to work, and peace of the world. According to [REDACTED] a reliable source of the Los Angeles Office, one Ned Young, in 1943, was a member of the L.C.C.P., Communist Party, USA. This individual, according to the informant, was, in 1943, on a leave of absence in the Armed Forces. The informant, however, could not positively state whether this particular Ned Young was identical with Kedrick Young. Mr. William A. Wheeler, Special Investigator for the HCUA, advised in September, 1952, that he had information to the effect that Kedrick Young, in the early 1940's, was a member of the Communist Party. Wheeler added that this information was obtained from a reliable source which he did not desire to disclose. [REDACTED]

Information concerning the testimony of David A. Lang, Sylvia Richards, Gertrude Purcell, and Edward Guback was taken from Part I-S of the "Hearings Before the Committee on Un-American Activities, House of Representatives, 83rd Congress First Session, March 23-April 8, 1953."

On May 4, 1953, the HCUA resumed hearings in New York City with emphasis upon the New York entertainment field, education and the press. Following is a brief summary of the testimony of those witnesses who are connected in any capacity with the motion picture industry:

Artie Shaw - Orchestra Leader

Artie Shaw appeared before the HCUA on May 4, 1953, and admitted association in varying degrees with Communist front organizations, giving as a reason the fact that he wanted peace. When confronted with the fact that an individual named Lee Townsend had told the Committee earlier that Shaw joined a Communist Party branch in Los Angeles in 1946 and attended five or six meetings, Shaw branded that as "false testimony." He told of attending three meetings which he believed were Communist meetings but testified he never signed a Party application card or joined the Party. He further testified that he did not know the names of most persons who attended the alleged Hollywood Communist meetings but would supply in Executive Session the names of two individuals which he recalled. ("Daily Worker," May 5, 1953; [redacted])

Jay Gorney - Song Writer

Gorney appeared before the above Committee on May 6, 1953, and refused to say whether he ever was a Communist. It is noted that Gorney had previously been identified as a Communist by several individuals in testimony before this Committee. ("Washington Post," May 7, 1953; [redacted])

Lionel Stander - Actor

Stander appeared before the above Committee on May 6, 1953, and reminded the Committee that he swore before it in 1940, that he was not then a Communist. He further testified that he was not a Communist today. When asked if he ever was a Communist, he declined to answer on constitutional grounds. During the course of his testimony, he declared that "just to be mentioned before this Committee is like the Spanish Inquisition." It is noted that Stander had previously been identified as a Communist by several individuals before this Committee. ("Evening Star," May 7, 1953; "Washington Post," May 7, 1953; [redacted])

Lee S. Schlesinger - Producer

Schlesinger testified before the ECUSA on May 7, 1953, and admitted freely that he had supported a number of organizations subsequently listed as subversive testifying that in the 1940's he lent his name to any cause on the side of "decency" and "peace." He further testified that he was not now a member of the Communist Party but claimed his privilege under the Fifth Amendment of the Constitution in answering any further questions about his Communist Party affiliations. It is noted that Schlesinger had been previously identified as a Communist by Martin Berkeley in Berkeley's testimony before the above Committee on September 19, 1951. ("New York Herald Tribune," May 8, 1953; "New York Mirror," May 8, 1953; [REDACTED])

Zachary Schwartz - Cartoonist

In his testimony before the above Committee on May 7, 1953, Schwartz testified he had joined the Communist Party in 1940 in Hollywood, where he was at the top of his profession as an animated cartoon artist, because he felt the Party seemed to be the only organization putting up a fight against intolerance. He further testified that he "realized later that it was not and found in the Party another kind of intolerance." He stated that he became "so disgusted with its dictation to members" that he left the Party, coming to New York in 1945. ("New York Herald Tribune," May 8, 1953; [REDACTED])

Mortimer Offner - Theatrical and Television Producer

In his testimony before the above Committee, Offner refused to answer questions concerning his Communist affiliations on the grounds he would be a witness against himself. During the course of his testimony, he stated that all the investigations in Hollywood had "not revealed one instance of subversive activity." It is noted that on June 26, 1950, [REDACTED] a reliable source of the Los Angeles Office, advised that Offner had been a member of the Communist Party in Hollywood for several years prior to 1948, at which time he disassociated himself from the Communist organization in Hollywood. It is further noted that Offner is presently a Security Index subject of the New York Office. ("The Worker," May 10, 1953; [REDACTED])

Arthur D'Agostino - Writer

In his testimony before the above Committee, D'Agostino refused to answer pertinent questions concerning his Communist affiliations, and in response to one request for his assistance he replied "I respect you as a Congressman. But as such you are a public servant and I consider you as my servant, and if I don't choose to have your approval, I don't need it. And I don't choose to." D'Agostino had previously been identified as a Communist by Martin Berkeley in his testimony before the HCUA on September 19, 1952. ("The Worker," May 10, 1953; [REDACTED])

Robert Rossen - Producer and Director

Rossen appeared before the HCUA on May 7, 1953, and freely testified as to his Communist associations, naming a total of 53 Hollywood figures who had been known to him in the past as Communists. [REDACTED]

[REDACTED] and furnished considerable information concerning Communist activities in Hollywood from 1937 to 1947 and furnished two lists of names, the first of which consisted of individuals whom he identified as having been Communist Party members in Los Angeles during the period 1937 to 1947, and the second of which included those persons whom he feels were Communist Party members some time during that period but was unable to state this of his own knowledge. ("Washington Post," May 9, 1953; "New York Mirror," May 8, 1953; [REDACTED])

MISCELLANEOUS

Damage Suit Charging "Blacklisting"

On March 10, 1959, a suit totaling \$51,750,000 was filed in Superior Court at Los Angeles, California, by 23 former Hollywood motion picture writers and players against virtually every motion picture producing organization in the Hollywood area. The plaintiffs charged that they had been "blacklisted" by the film industry since they refused to tell the HCUA whether they had ever been members of the Communist Party. Included as defendants along with various motion picture producers were several members of the HCUA.

Each of the plaintiffs demanded \$2,250,000 with their petitions dividing this figure as \$1,250,000 in actual damages and \$1,000,000 in punitive damages.

For record purposes, there are listed below the petitioners in the above complaint:

Michael Wilson	Writer
Gale Sondergaard	Actress
Howard Da Silva	Actor
Howland Chamberlin	Actor
Fred Gwynne	Actor
Alvin Hammer	Actor
Donald Gordon	Writer
Robert Lees	Writer
Robert L. Richards	Writer
Valda Salt	Writer
Philip Stevenson	Writer
Louise Rousseau	Writer
Alfred L. Lunt	Writer
Paul Jarrico	Writer
Abraham Lincoln Polonsky	Writer
Edna Shore	Writer
Herta Uerkvits	Researcher
Paul Perlin	Technician
Guy Endore	Writer
Edward F. Ruestock	Writer
Frederic Rinaldo	Writer
Louis Solomon	Writer
Anne Revere	Actress

It is noted from the Annual Report of the House Committee on Un-American Activities for the year 1952 (HCUA Report - 1952) that all of the above plaintiffs, with the exception of writer Louis Solomon, have been identified in sworn testimony by witnesses before HCUA hearings in 1951-1952 as having been members of the Communist Party. It is further noted that with the exception of writers Vilma Shores, Guy Endore, Edward F. Rabeck, Frederic Rinaldo and Louis Solomon, all of these plaintiffs have appeared under subpoena before HCUA during the hearings of 1951-1952, but each refused to affirm or deny past or present membership in the Communist Party.

With regard to writer Louis Solomon, it is noted that [REDACTED] a reliable source of the Los Angeles Office, has identified Solomon as having been a member of the Communist Party in Hollywood during the 1940's. He is the husband of writer Vilma Shores mentioned above.

Among the attorneys who prepared the complaint in this matter are Ben Margolis and William B. Esterman, both of whom were named as having been affiliated with the Communist Party by witnesses in sworn testimony before the HCUA in 1951-1952. Both of these individuals appeared before this Committee in October, 1952, but refused to affirm or deny past or present membership in the Communist Party. [REDACTED]

Sidney Buckman

It will be recalled that Buckman was the subject of contempt of Congress proceedings for refusal to appear before the HCUA in January, 1952. According to the "New York Herald Tribune" dated March 13, 1953, Buckman was convicted on March 12, 1953, and faced a maximum penalty of one year in jail, \$1,000 fine or both. ("New York Herald Tribune," March 13, 1953; [REDACTED])

Incillis Belli

[REDACTED] In March, 1953, former Special Agent [REDACTED] [REDACTED] who is a member of the Board of Directors of the National Heart Association, confidentially advised

that the program for the fund drive in February, 1953, of the National Heart Association was to be centered around a "Mr. & Mrs. Heart of 1953," and that the two individuals who had been tentatively selected were Lucille Ball and her husband, Desi Arnaz.

[REDACTED] continued that he had heard from a fairly reliable source that the HCUA might possibly subpoena Lucille Ball in 1953, thus reflecting unfavorable publicity on the above organization. Mr. William A. Wheeler, Special Investigator, HCUA, advised that he had obtained information to the effect that Lucille Ball had registered to vote in 1936 expressing her preference for the Communist Party and that upon interview by him she stated that she had done so only at the insistence of her grandfather who was losing his mental balance and repeatedly "nagged" his family to register as Communists. Wheeler related that in view of her explanation and inasmuch as extensive investigations and hearings held by the HCUA in Hollywood had failed to reflect that Ball has ever been a Party member she will not, in his opinion, ever be subpoenaed to appear before this Committee.

It is noted that informants who have been familiar with the identities and the activities of members of the Communist Party in the motion picture industry have not reported any information reflecting Communist Party membership on the part of Ball. [REDACTED]

Gene Kelly

According to advice received in February, 1953, from ONI, the Navy Department is preparing to process Gene Kelly whose legal name is Eugene Curran Kelly and who is a member of the Naval Reserve, under the provisions of the Service Loyalty Program and would like to use information concerning Kelly which had been previously obtained by the Bureau from [REDACTED] and furnished to ONI. According to [REDACTED] he had been advised in the early 1940's by V. J. Jerome, a leading member of the Cultural Committee of the Communist Party, that Gene Kelly, motion picture actor and dancer, was a concealed member of the Communist Party.

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES
(July 15, 1953 - December 15, 1953)**

1953 Hearings by House Committee on Un-American Activities Concerning Communism in the Motion Picture Industry

The "Los Angeles Times" of November 24, 1953, reported that five individuals testified "behind closed doors" in the Federal Building in Los Angeles on November 23, 1953. The one-day hearing was conducted by Representative Donald Jackson and Representative Clyde Doyle, both of California.

Following is a brief summary of the testimony of those individuals who testified and who are connected with the motion picture industry.

COOPERATIVE WITNESSES

William L. Alland - Film Producer

According to the newspaper article in the "Los Angeles Times" previously mentioned, Alland told reporters he joined the Communist Party in the middle of 1946 and dropped out of the Party at the end of 1949.

Alland said, "I got some psychotherapy which helps a lot. They found out I was taking psychoanalysis and told me not to come to meetings. I never came back except for a couple of meetings."

"On a political basis, I never was particularly an enthusiast. I got fed up with feeling like a criminal and participating in an activity which at this time certainly is criminal."

Alland said he believes ninety-five per cent of the Communist Party members are "emotionally and mentally disturbed the way I was."

"The basic problem is that the Communist Party separates the people from the Government," Alland said. "They make you feel you owe no allegiance to the Government. Following this line of reasoning, you go along with almost anything they say or do against the Government."

An ex-combat pilot in the United States Air Force, Alland is presently employed by Universal-International Pictures and came to Los Angeles in 1949 with Green Yelloe's Mercury Theater group. The article concluded by stating that Representative Jackson said that "Alland has furnished the Committee with 'several' new identifications more in the radio and television field than in motion pictures. He emphasized, however, that the new identifications were not numerous and said this indicates the Committee has just about scraped the bottom of the barrel."

Max Nathan Benoff - Screen and Radio Comedy Writer

The "Los Angeles Times" newspaper article reported that Benoff also appeared before the Committee and according to Representative Jackson, Benoff elaborated on his previous testimony given before the same Committee in Los Angeles on March 24, 1953. Representative Jackson said Benoff offered no further identification of "party workers."

Milton Merlin - Writer

The "Los Angeles Times" newspaper article informed that Merlin, who was president of the Radio Writers Guild in 1952, appeared voluntarily before the Committee to answer attacks which he said had been made by a publication to the effect that the Radio Writers Guild was Communist dominated.

Representative Jackson told reporters that Merlin denied he had been a member of the Communist Party at any time. He acknowledged, however, that he had joined a number of Communist front organizations but got out of them as soon as they had been identified as such.

A newspaper article appearing in the "Washington Star" on September 30, 1953, furnished a brief summary of testimony released by the House Committee on Un-American Activities on September 29, 1953, concerning Executive Testimony taken by the Committee on June 2, 1953, in Hollywood, California.

Appearing at the June 2, 1953, session were Lee J. Cobb, actor; Babette Lang, formerly employed by the Screen Writers Guild; Roland E. Ribbee, motion picture and radio writer; and Charlette Darling Adams, who was associated with the Screen Cartoonists Guild.

Following is a brief summary of the testimony of these individuals as outlined in the pamphlet released by the House Committee on Un-American Activities entitled "Investigation of Communist Activities in the Los Angeles Area - Part Six."

All four persons appeared voluntarily before William A. Wheeler, investigator for the Committee on Un-American Activities, House of Representatives.

Lee J. Cobb - Actor

Cobb testified that he joined the Communist Party in 1940 or 1941 in New York City and remained in the Party until early 1948. Cobb furnished information concerning individuals whom he knew to be active in the Communist Party movement in Hollywood.

Cobb related how a Communist project he said was led by John Howard Lawson "failed miserably" in an attempt to rewrite a standard book of precepts on acting. The precepts were prepared by a prerevolutionary Russian actor and director who "broke down into scientific terms the elements involved in the creation of a role and thereby made possible a cogent practical attack for the actor."

Cobb added that the Communists in Hollywood flopped when they tried to inject their ideologies into the precepts. Cobb admitted affiliation with a number

of Communist front organizations and claimed that the well known Dulles letter "was shocking to me and it coincided with my general disenchantment with the Party methods."

Padgett Lang - Former employee of the Screen Writers Guild

Mrs. Lang testified she joined the Communist Party in 1942 since she believed the Communist Party "was in the forefront in furthering the progression of the war and anti-Nazism." Lang said she attended indoctrination classes for twelve or thirteen weeks and named the other people who attended these classes with her. Lang stated she was assigned to several clubs or branches of both the Communist Party and the Communist Political Association and eventually left the Party in 1945 or early 1946. Mrs. Lang testified she dropped out of the Party because "I didn't like the feeling that the American Communist Party might be taking directions from the Russian Communist Party."

Roland F. Kibbee - Motion Picture and Radio Writer

Kibbee testified he joined the Communist Party in 1937 and was a member of the Party for two years. Kibbee stated he joined the Communist Party in Hollywood at a time when he was unemployed and frustrated and disillusioned as a young writer.

Kibbee related his attendance at Communist Party meetings in Hollywood during the period of his membership and named other individuals who were present at these meetings.

Kibbee said he left the Party on an "informal basis" the same way he "drifted" into the Party prior to the signing of the Hitler-Stalin Pact.

Charlotte Darling Adams - Formerly associated with the Screen Cartoonists Guild

Adams testified that she was a member of the Communist Party from 1936 to 1946. She furnished the names of various persons known to her as members of the

Communist Party groups of which she was a member. Adams said she eventually left the Party because "I got tired of being told what to do" and that "dropping out of the Party was not a sudden thing. Over the last year or two that I was a member, I had become increasingly disillusioned with it actually."

Lucille Ball - Screen and Television Actress

On Friday, September 4, 1953, Lucille Ball, screen and television actress, voluntarily appeared before William A. Wheeler, investigator for the Committee on Un-American Activities, House of Representatives, and said that in 1936 she registered to vote the Communist Party ticket. Miss Ball explained she so voted to appease her grandfather "because he was so radical on the subject." Miss Ball denied Communist Party membership or attendance at Communist Party meetings.

On this same date, before Mr. Wheeler also appeared Desiree E. Ball and Fred Henry Ball, mother and brother respectively of Lucille Ball. They were questioned concerning the appearance of their signatures on a nominating petition for the Communist Party for the year 1936. Both stated that they signed the nominating petition to satisfy the whims of Fred C. Hunt, grandfather of Lucille Ball.

UNCOOPERATIVE WITNESS

John Brown - Radio and Stage Actor

The newspaper article in the "Los Angeles Times" of November 24, 1953, informed that Brown, who has played the role of "Digger O'Dell" on the "Life of Riley" series, was an uncooperative witness according to Representative Jackson. Brown refused to answer questions about his Communist Party membership under the protection of the Fifth Amendment.

Brown was accompanied into the hearing room by his attorney, John B. Tietz, and after a brief appearance, left hurriedly without comment.

MISCELLANEOUS

The "Los Angeles Times" article of November 26, 1953, also informed that David Commer, a studio technician, was also subpoenaed by the Committee. He did not testify, however, because he was undecided as to whether he should be represented by counsel and his subpoena was extended indefinitely.

VII ASSOCIATION OF MOTION PICTURE PRODUCERS, INC. (AMPP)

This organization was incorporated in California in 1924. As of July, 1947 it was affiliated with the Motion Picture Producers and Distributors of America, formerly known as the "Hayes Office." Among the officers in 1947 were Eric Johnston, President, Y. Frank Freeman, Chairman of the Board, and James F. Byrnes (former Secretary of State), Counsel. In 1947 Johnston publicly declared: "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free America." (VII, 1, 2)

James Howie, counsel for the AMPP, advised that in July, 1947, Eric Johnston addressed the officers of the Association and declared:

"We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

Johnston indicated that he did not like the publicity-seeking committees which were injecting political angles into their investigations and, in particular, mentioned Dies, Rankin, and Thomas as being in this category. (VII, 2)

According to Howie, there was considerable controversy in the AMPP over the advisability of establishing a committee to investigate and eliminate Communists from the motion picture industry. Some members felt that the AMPP should restrict its scope to the making of recommendations to the industry. (VII, 2)

Eric Johnston's personal assistant in 1947 was Edward T. Cheyfitz. Cheyfitz advised Bureau agents in 1942 that he had been a Communist Party member-at-large in Ohio, but was expelled shortly after the signing of the Soviet-Nazi Pact because of an article he wrote in opposition to that pact. No evidence of current Communist activities on Cheyfitz' part was obtained in 1947. (VII, 2, 3)

With reference to the attitude of Hollywood producers toward the elimination of Communists, a reliable former member of the Communist Party advised in November, 1947 that these producers had been aware of Communist activity in their industry for many years. Investigations were attempted before, but they were always headed off. The informant pointed out that although Louis B. Mayer and Jack L. Warner, two top producers, had condemned Communism, the AMPP, of which Mayer and Warner are leading figures, employed Paul McNutt (former Governor General of the Philippines) to do everything possible to halt the 1947 investigation. McNutt allegedly fought right along side the attorneys for the Communists and used the same arguments relating to free speech and Constitutional rights as they did. Eric Johnston also did everything in his power to have the investigation called off. (VII, 5)

Note: Source-references are to Sections and pages in the Running Memorandum current as of 7-15-49, of which this is a condensation.

Paul J. Burke:JC

According to this informant, the producers could have stopped the formation of the "Committee for the First Amendment" with a word, but they did not do so. That Committee supported the "Hollywood Ten." (VII, 5, 6)

In October, 1947 the "Hollywood Ten" were cited for contempt by the House Un-American Activities Committee for refusal to answer questions concerning Communist Party membership. In November, meetings of representatives of the major Hollywood studios were held in New York City, according to [REDACTED] Paramount Studios. The meetings were held to discuss the situation facing the motion picture industry.

Eric Johnston took the position that the industry should not employ Communists in spite of law-suits and all the men in attendance finally came to an agreement on this point. Johnston was then instructed to go to Washington to work out an edict with James Byrnes, which the industry would support. [REDACTED] persuaded Johnston to hold up the edict until the industry agreed to take positive steps in support thereof. (VII, 6, 7)

The producers appointed a committee composed of L. B. Mayer (chairman), Dore Schary, Walter Wanger, Edward Mannix and Joe Schenk. [REDACTED] felt that the inclusion of Schary and Wanger would eliminate charges of red-baiting. The committee's purpose was to enforce the producer's demands regarding the expulsion of Communists. (VII, 9, 14)

As a result of these meetings, Eric Johnston made a widely publicized statement in which he said that the "Hollywood Ten" had done "a tremendous disservice to the motion picture industry and to the cause of democracy."

During one of the recesses of the New York meetings Sam Goldwyn allegedly told I. Frank Freeman that he personally intended to hire any of the Communists who were fired and pick up some good talent, and then watch them closely for possible propaganda. (VII, 11)

Informant [REDACTED] of the IATSE, expressed the opinion that the producers would have to take definite action concerning Communists employed in the industry. He remarked that the box office was forcing them to take action — "that's one language they can understand; even Sam Goldwyn can understand it." (VII, 14)

A meeting of the AMPP was held December 5, 1947, to acquaint the screen directors, actors and writers guilds with the producers' action concerning Communist members. At this meeting both Walter Wanger and L. B. Mayer criticized the House Committee's methods. Informant [REDACTED] declared that the meeting was no place for making attacks on the Congress of the United States. (VII, 14, 15)

Mayer, upon being asked whether the producers' action against Communists was based on economic or patriotic reasons, replied that the action was taken for economic reasons. This caused consternation. The Director's Guild, which had taken such a positive stand the night before, felt that much of the good which the Producers' Committee could hope to do had been nullified automatically by Mayer's statement. (VII, 15)

As a result of this meeting, it was agreed that a committee would be formed; it would have two representatives from each Guild to keep the guilds informed of anti-Communist action taken by the producers. (VII, 15)

The companies employing the "Hollywood Ten" "dismissed them in December, 1947 and blacklisted them," according to the Communist-line publication, Labor Fact Book (#9), p. 75.

In January, 1948 informant [REDACTED] expressed his doubt that any extensive action would be taken against Communists in Hollywood unless that action were forced on the industry by the House Committee. He felt that continued House Committee action would bring box-office pressure to bear on the studio heads. (VII, 17)

The informant stated that the major producers were strongly influenced by a lawyer's committee led by Mendel Silberberg. The informant deplored Silberberg's lack of a positive approach to the Communist problem. (VII, 18)

[REDACTED] further stated that Eric Johnston was in Los Angeles attempting to form a committee made up of producers and the talent and craft guilds which would handle problems affecting the industry other than labor. It would be a labor-management group and would deal with, among other things, Communism in industry. One problem facing the committee was the suits in excess of \$3,000,000 brought against the producers by the discharged Communists.

VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

(July 16, 1949, to April 15, 1950)

[redacted] Los Angeles Informant [redacted] reported that the greatest influence among the producers in the Motion Picture Producers Association are Nicholas and Joseph Schenck inasmuch as Nicholas Schenck controls Metro-Goldwyn-Mayer and Joseph Schenck controls Twentieth Century Fox. This informant expressed the opinion that without doubt the Schencks are the most powerful persons in the motion picture industry and while both have proclaimed that they are anti-Communist neither has taken any active stand in fighting the Communist issue in the industry. The informant advised that Nicholas Schenck has placed Dore Schary in the position of top production executive at MGM and in this position Schary is able to make final production decisions without the confirmation of Louis B. Mayer.

[redacted] American Jewish League Against Communism in January 1950 reported that George Sokalsky, New York newspaper columnist, had written an article lashing out at individuals in the motion picture industry who seemed to be refusing employment to those persons who had appeared as friendly witnesses before the House Committee on Un-American Activities. The American Jewish League Against Communism had circularized Sokalsky's article urging those who agreed with him to write letters to Louis B. Mayer which circularization had caused such a deluge of mail to Mayer that the last time he was in New York he had expressed his displeasure to Sokalsky at which time he also told Sokalsky how much he, Mayer, is opposed to Communists and Communism. [redacted] reported that Sokalsky told Mayer in substance that he should go back to Los Angeles and fire the Communists from his industry.

[redacted] also stated that on December 9, 1949, he had attended a dinner in Los Angeles in honor of Rupert Hughes and that Mayer had been among those who spoke praising Hughes. Informant reported that during his talk Mayer remarked on his disapproval of Communism stating that a point should be made to see that such termites were driven out of the motion picture industry. According to [redacted] a member of the American Jewish League Against Communism had subsequently written Mayer that he was impressed with Mayer's remarks against Communists in the motion picture industry and requested a copy of Mayer's speech in order that it might be circulated in Los Angeles and vicinity. This individual received no answer from Mayer for approximately a month and then was advised that Mayer had spoken only from notes and would not have a copy of his speech. [redacted] expressed the opinion that at least on that particular occasion Mayer was "merely giving 'lip service' to those opposing Communism." [redacted]

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VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.
(July 1, 1954 - December 31, 1954)

[REDACTED] the Head of Paramount Pictures, advises that he is not aware of any Party influence within the industry at the present time, and that the motion picture industry, through the Association of Motion Picture Producers, is still fighting the Communist Party and will continue to do so. According to [REDACTED] each major film producing company in Hollywood has a top-ranking official in the organization who is responsible for keeping Communists and suspected Communists off the payroll. At Paramount Pictures, no talent whatever is hired without being as thoroughly screened as it is possible for the studio to do. [REDACTED] states that the same situation exists at such studios as Universal - International, Warner Brothers, and Columbia.

[REDACTED] said that periodically he hears that stories and scripts written by individuals whom the House Committee on Un-American Activities exposed as Communists are being purchased under different names. However, [REDACTED] himself, has no personal knowledge of such activity and he feels that, if it is true, it is more likely that the independent producers are doing it since they are not members of and are not controlled by the policies of the Association of Motion Picture Producers.

VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED
(July 1, 1955, through December 31, 1955)

[REDACTED] previously described, advised on October 31, 1955, that there was at that time no evidence of any Communist influence or Communist Party infiltration in this association nor have Communist elements in the past exerted any influence on this group. [REDACTED] pointed out that the Association of Motion Picture Producers, Incorporated has, in the past, endeavored to adopt measures to eliminate Communist Party members and Communist influences from the motion picture industry and motion pictures and has cooperated wholeheartedly with Government agencies and organizations which are endeavoring to expose publicly and eliminate Communists from the industry. In this regard, according to [REDACTED] the association has cooperated with the House Committee on Un-American Activities in connection with its investigations of Communist infiltration into the motion picture industry. In addition, he said the association has also cooperated closely with the American Legion in connection with that organization's expose of Communism in the motion picture industry. [REDACTED]

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

The ownership of motion pictures is centered in New York. All studios of major importance maintain offices there for the handling of financial arrangements. The New York offices have little to say about production apart from expenditures. (VIII, 1)

Concerning Communist influence in the financing of motion pictures, [redacted] former writer for *Empire Magazine*, stated in 1947 that he had observed no direct approach by Communists themselves or their fronts into the field of financing pictures. Frequently, however, anti-Communist, capitalist financial groups have played into Communist hands by purchasing and filming a successful Broadway play which followed the Party Line. (VIII, 3)

[redacted] declared that the real tie-up between New York and Hollywood was very evident in the field of talent: writers, readers, directors and actors and agencies. During WPA days Communists established control over the talent schools and have profited thereby (politically) ever since. In about 1946, the Communist group in New York decided that Hollywood should be a "closed shop" for Communism. Efforts along this line were suspended when Congressional and local inquiries were begun concerning Communist infiltration of the motion picture industry. (VIII, 4,5)

According to [redacted] Communists have also infiltrated the reviewing and critic field, praising Communistic actors, plays and pictures, and condemning "undesirable" ones. (VIII, 5)

[redacted] found little evidence of Communist influence in screen magazines. (VIII,

[redacted] a resident of Hollywood, was a member of the Young Communist League in New York and was a young actress there, 1936-42. She was aided and advanced by her affiliations with the YCL, which had cells in the dramatic schools. These cells operated through the American League Against War and Fascism which was cited by the Attorney General as being within the purview of Executive Order 9835. (VIII, 7-9)

Among the groups named by [redacted] as being Communist-influenced were The Theatre Collectives, The Theatre of Action, The Theatre Union, The Actors' Laboratory, and The New Theatre League School. According to [redacted] young actors and actresses were indoctrinated with Communism while going through the Communist mill in New York, and many of them became Communists to advance their careers. (VIII, 9-11)

Labor

Very few pictures are filmed in New York. Accordingly, Communist infiltration of motion picture labor is reported to be negligible there. (VIII, 12)

"Progressive Theater"

A document, apparently prepared by Communists in 1944 or early 1945, and dealing with Communist activity in the theatre field, was obtained by this Bureau in February, 1949. It was generally critical of the lack of Communist activity in the cultural and theater fields, and made several specific recommendations. Among

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NOTE: Source-references are to Section and page of Running Memorandum current as of 7-15-49, of which this is a condensation.

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these were: meetings of Marxist cultural leaders to analyze the role of the theater; preparation of a program for theater and cultural workers; establishment of a people's theater; consideration of the formation of a national subsidized theater; holding of Marxist study classes to reach cultural members; production of "progressive" plays; constant mobilization of theater celebrities on all issues; acceleration of recruitment among actors and cultural workers and publication of cultural articles in the Daily Worker. (VII, 25)

In October, 1947 it was determined that the building housing the National Headquarters of the Communist Party - USA had recently contained a document regarding the establishment of a "professional, progressive theatre" to combat "the drive toward fascism in this country" with its allegedly well organized attack on all progressive ideas in the field of culture. The staff would be "under the jurisdiction of the cultural commission." Productions would compete in quality with those of good Broadway producers. The development of a sustaining audience organization was held to be the key to the political objective and financial strength of this plan. No further developments were reported. (VIII, 14-16)

Actors Equity Association (AEA)

The AEA is a branch of the Associated Actors and Artistes of America, and it is an A.F. of L. affiliate. A "left-wing" minority in the AEA was defeated in the election of officers held in June, 1947. Actor [redacted] advised that the left-wing, pro-Communist group tried in 1947 to liberalize the AEA's rules governing the voting rights of junior members, and also sought the admission of new junior members. He indicated that the group of young members was under the controlled influence of the left-wing faction. (VIII, 21,22)

Formation of a Group to Combat Loyalty Investigations

In February, 1948 a movement was launched in New York City among actors, dramatists, and others associated with the arts, to combat national and state loyalty investigations and other alleged censorship and suppression of artistic freedom. (VIII, 22,23)

On March 26, 1948 the Daily Worker reported that an "All-Arts Stop Censorship Committee" (AASCC) had met the night before in New York. This group was apparently a development of the movement described in the preceding paragraph. The AASCC, according to the Daily Worker, would attack the House Committee on Un-American Activities and the Fenney Committee. They keynote address was given by one of the ten Hollywood writers cited for contempt by the House Committee on Un-American Activities in the fall of 1947. (VIII, 23)

An article in the West Coast Communist newspaper, People's World, of March 30, 1948, stated that the AASCC would: (1) hold a "counter-trial" whenever the Thomas Committee held one; (2) organize "Stop Censorship" committees in all principal cities, and (3) give moral and financial support to the ten "Unfriendly Witnesses" from Hollywood who appeared before the HCUA in October, 1947. (VIII, 24)

On June 4, 1948, according to a New York informant, a party was held in the apartment of theatrical producer George Ross for the purpose of raising money to assist in the defense of the "Hollywood Ten." Two of the "Ten" were speakers

at the party; \$1,200 was collected. The party was sponsored by the "Committee Against Fear" - believed to be identical with the "Freedom from Fear Committee." The latter committee was cited by the 1948 Tammey Report as a Communist front. (VIII, 25)

People's Film Club

According to the Daily Worker of April 26, 1949 a new group known as "People's Film Club" had been organized. It was dedicated to fulfilling the people's need for good films -- for "socially meaningful" films. The first program of the Club was to consist of a Polish and Soviet film. (VIII, 25)

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(July 16, 1949, to April 19, 1950)

The Daily Worker of May 4, 1949, described a review of the program entitled "How Is The Tide" which was produced under the auspices of the Music Section of the Cultural Division of the Communist Party. Film strips were shown at this program which was designed as a hard hitting May Day show. Only one performance of this program was given which was held on April 30, 1949, and was in honor of the indicted leaders of the Communist Party.

New York Informant [redacted] on October 20, 1949, advised that the Writers Section of the Cultural Division of the Communist Party had issued a statement captioned "A Statement To Our Fellow American Writers" which in substance pointed out that every reactionary government in history had tried to arrest the vote by arresting its more militant prophets and partisans. The statement then indicated that evidence of such a development in the United States appeared in the case of the Hollywood Ten who were convicted and sentenced not because they were Communists but because they defended their constitutional right to the privacy of their political opinions.

A new stage group known as the New Studio Group is located at 1697 Broadway, New York City, and corresponds closely to the Actors Laboratory in Hollywood. Among those connected with the New Studio Group are Hume Cronyn, Marlon Brando, Carl Mauldin, Sam Levens, Bobby Lewis, Edward Druryk, Tennessee Williams and Jessica Tandy.

[redacted] a source of information of the Los Angeles Office, in discussing the legitimate theater in New York as a Communist recruiting ground, stated that there is presently a plan to decentralize the theater and to establish two theaters in every state, one for adults and one for children. This source indicated that this project is to have its headquarters in New York City and that Congressman Emanuel Cellar was attempting to obtain appropriations from Congress to further this movement. According to the informant, the name of this new group would be the American National Theater Association and that it was being promoted by a left wing faction which had its headquarters in the Hudson Theater Building in New York.

People's Drama

The June 19, 1949, issue of The Worker reported on this group as a people's theater comprised of a sincere international group of young progressive theater artists which had launched its career of presenting plays which served the people's cause. The first play produced was "They Shall Not

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"Die" by John Wexley. The article then urged support of the new group.

ACTORS' EQUITY ASSOCIATION

[REDACTED] a source of information of the New York Office reported that there presently is a jurisdictional fight within Actors Equity with attention primarily to designation concerning salaries being paid to actors appearing on television programs. According to this source, the "left element" is attempting to force a high scale of wages for television actors in order to do away with television entirely. According to the source, a jurisdictional dispute concerning the actors appearing on television is in progress, with jurisdiction being claimed by Equity, by the American Guild of Variety Artists and the American Guild of Studio Artists, the Screen Actors Guild and the Screen Extras Guild. According to the source, efforts are being made to set up a television authority known as TVA and that a card in any one of the entertainment unions would entitle an individual to be employed in TVA.

This source furnished a list of fifty individuals comprising the Actors Equity Council as of August 3, 1949. Of these fifty members, sixteen therein were described by this source as either Communists or Communist sympathizers.

This source commented concerning Clarence Derwent, President of Equity, that he does not believe Derwent is a Communist but feels the pressure of the "left" and is very conciliatory to further his own ends. This source described Louis Simon, the Executive Secretary of Equity, as inclined to the left, however, he does not consider him radical. With regard to Angus Duncan, the Assistant Executive Secretary, this source described him as a "weak sister" who does not have a political opinion.

JEFFERSON THEATER WORK SHOP

The January 6, 1950, issue of the Daily Worker announced that the Jefferson Theater Work Shop for the past month and a half had been producing "Awake and Sing" by Clifford Odets. It is believed that the Jefferson Theater Work Shop is an affiliate of the Jefferson School of Social Science.

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(April 16, 1950 to June 23, 1950)

Individuals Reported to be Communists or Communist Sympathizers Active in the Entertainment Field

New York source of information [redacted] reported to the New York Office that in the legitimate theater in New York are several individuals who are either Communists or Communist sympathizers who are in a position to further the careers of young actors and actresses. This source reported that these individuals, whom the informant described as "fellow travelers," require that young actors and actresses "favor the cause and play ball" or it is impossible for them to be employed. He also expressed the opinion that as a result of this some individuals in the theater embrace Communism in order to be assured employment.

This source thereupon identified the following individuals whom he considered as Communists or sympathetic to the Communist cause who are in the theater today. Following the name of the individuals hereinafter set forth is a brief identification of the individual from the files of the New York Office.

Cheryl Crawford - In June, 1948 New York source [redacted] reported that Crawford was a member of Stage for Action, which organization New York informant [redacted] in March, 1948, reported was a group operated under the direction of the Communist Party.

John Randolph - New York source of information [redacted] advised that Randolph's Communist Party [redacted] by Mortimer Lippman. Former New York informant [redacted] in June, 1941, reported that Lippman was a member of the Theatrical Section of the Communist Party.

Inther Adler - Adler is reported to have served with the Abraham Lincoln Brigade during the Spanish Civil War, and former New York informant [redacted] advised that during April, 1945 Adler attended a meeting of the Veterans of the Abraham Lincoln Brigade. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Ella Kazan - During December, 1947 Los Angeles informant [redacted] advised that it was his opinion that Kazan was a Communist. New York informant [redacted] advised that Kazan

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was one of the signers in June, 1949 of a telegram to Federal Judge Harold R. Medina protesting the jail sentencing of three of the defendants in the recent Communist trial in New York City.

Ruth Gordon - Chicago informant [REDACTED] reported that Gordon during 1947 was a sponsor for the National Conference of the Civil Rights Congress. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Anne Revere - On May 19, 1945, Los Angeles informant [REDACTED] advised that Revere was affiliated with the Communist Party in Hollywood.

Marc Connally - New York informant [REDACTED] reported that Connally endorsed a statement to Judge Medina protesting the jail sentences of three of the defendants in the Communist Party trial.

Jose Ferrer - During an interview with [REDACTED] of the Voice of Freedom Committee in January, 1950, it was learned that Ferrer was a sponsor of the Voice of Freedom Committee, which Committee was cited as a Communist front by the Tenney Committee in California.

Howard Da Silva - In the 1949 Report of the California Tenney Committee, Da Silva was listed as a sponsor of the Scientific and Cultural Conference for World Peace held in New York City under the auspices of the National Council of the Arts, Sciences and Professions. This report of the Tenney Committee cited the National Council of the Arts, Sciences and Professions as a Communist front.

Edward G. Robinson - The 1949 Report of the California Tenney Committee states that Robinson is a prominent actor "frequently involved in Communist fronts and causes."

Stella Adler - New York source of information [REDACTED]

York Office have both reported that Adler is a sponsor of the Voice of Freedom Committee, previously described. The 1949 Report of the California Tenney Committee also reflects she was a sponsor for the Scientific and Cultural Conference for World Peace, previously described.

Mady Christians - New York source of information [REDACTED] in 1945 stated that she considered Christians, at that time one of the officers of Actors Equity, as either being a Communist or a Communist sympathizer. New York source of information [REDACTED] from September 8, 1949, advised that Christians was one of the leaders in the "left wing" of Actors Equity.

Gene Kelly - New York informants [REDACTED] and [REDACTED] furnished information concerning the National Committee to Oust Gilbo sponsored by the Civil Rights Congress which reflected that Kelly was one of the committeemen. The Civil Rights Congress has been cited by the Attorney General as within the purview of Executive Order 9835. New York informant [REDACTED] in July, 1947, stated that Kelly was a Communist or a Communist sympathizer.

Norman Corwin - During July, 1947, New York informant [REDACTED] stated that Corwin was very close to the Communist Party although he could not say that he was a card carrying member of the Party although he was spoken of in laudatory terms by Party officials.

Sam Wanamaker - The 1949 Report of the California Tenney Committee reflects that Wanamaker was a sponsor of the Scientific and Cultural Conference for World Peace, previously identified. New York informant [REDACTED] in December, 1946, furnished a copy of a letter issued to members of the Abraham Lincoln Brigade announcing Wanamaker as an entertainer at a function sponsored by this organization, which has been previously identified. The "Daily Worker" of October 27, 1949 stated that a meeting was to be held under the auspices of the New York Council of the Arts, Sciences and Professions to protest the conviction and holding without bail of the Communist Party leaders. This article stated that Wanamaker would narrate the program at the meeting.

Dorothy Parker - The 1949 Report of the California Fenney Committee reports that Parker has been active in numerous Communist fronts and causes, including several which have been cited by the Attorney General as within the purview of Executive Order 9835. New York informant [redacted] in July, 1947, advised that Parker had been considered a "valuable alliance" of the Communist Party and that he believed that at one time she had been a member of the Party.

Garson Kanin - New York source of information [redacted] reported that Kanin was considered by him as a well known Communist in theatrical circles.

Kenneth McCormick - New York source of information [redacted] stated that this individual is located in Hollywood and is very sympathetic to the Communist cause.

John Garfield - New York informant [redacted] in July, 1947, stated that Garfield was a Communist and had been active in Communist attempts to infiltrate the motion picture industry.

Philip Loeb - New York source of information [redacted] advised that in her opinion Loeb is a Communist.

Frederic March - New York source of information [redacted] advised that in her opinion March was a member of the pro-Communist faction within Actors Equity. New York informant [redacted] advised that March is a Communist and had been a member of the Communist Party for many years. Source of information [redacted] a former high official in the Communist Party of California, advised that in the summer of 1937 March had attended Communist Party meetings of the Club District leaders which were held at March's home in Los Angeles. Los Angeles informant [redacted] during June, 1948, stated that he was of the opinion that thousands of talented individuals had not reached stardom or prominence in motion pictures because they did not have the proper viewpoint toward the Communist movement and that many talented people in the New York area were influenced along Communist lines by such persons as March who, this informant stated, prefers to spend his time on the New York stage rather than in Hollywood.

Leonard Bernstein - The 1949 Report of the California Tenney Committee stated that Bernstein was a sponsor of the Scientific and Cultural Conference for World Peace previously identified.

Peter Lyon - Lyon is a radio script writer who was described in the "Daily Worker" of December 2, 1943 as a "progressive radio script writer." The December 22, 1943 issue of the "Daily Worker" announced that Lyon together with Howard Fast had written a skit to be presented on the tenth anniversary of the Reichstag Fire Trial. New York informant [redacted] in February, 1947, advised that Fast was a member of the National Cultural Commission of the Communist Party. In May, 1947, Army Intelligence described Lyon as "a known Communist."

Fredi Washington (Miss) - In May, 1946, New York informant [redacted] reported that Washington was a member of the Professional Branch of the Communist Party and that she was the sister of Isabel Washington, the first wife of Congressman Adam Clayton Powell, Jr.

Theodore Ward - New York informant [redacted] has advised that Ward's true name is Lance Flippin Jefers, that he is a Negro playwright and that the 1950 winter catalog of the Jefferson School of Social Science lists Ward as an instructor at that school. This school has been cited by the Attorney General as within the purview of Executive Order 9835.

Uta Hagen - The May, 1949 issue of "Civil Rights Information Bulletin," issued by the St. Louis Chapter of the Civil Rights Congress, contained a purported message from Hagen expressing her disappointment at her inability to meet with members of the St. Louis Chapter of the Civil Rights Congress. This organization has previously been described.

Lee J. Cobb - New York source of information [redacted] has advised that Cobb's true name is Willie Jacob. Los Angeles informant [redacted] in May, 1947, advised that Cobb was a member of the Los Angeles County Communist Party.

John Houseman - New York source of information [redacted] advised that Houseman is also known as [redacted] Davies Houseman. Former New York informant [redacted] in October, 1942, reported that Houseman was [redacted] associate of Orson Welles and in newspaper and theatrical circles was regarded as sharing Welles' political beliefs and was referred to as a "Communist." [redacted] reported that Houseman was considered to have having been closely associated with several persons who learned far to the left in their political views but that he was not known as a radical.

Florence Eldridge March - New York informant [redacted] reported that in February, 1946 Mrs. March was scheduled to speak before a meeting of the Independent Citizens Committee of the Arts, Sciences and Professions. This organization has been cited by the Tenney Committee as a Communist front. The "New York Times" of May 26, 1946 listed Mrs. March as Vice-Chairman of the Congress of American Women while the official publication of that organization in March, 1947 listed her as President thereof. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Herman Shumlin - New York source of information [redacted] advised that Shumlin is also known under the name of Herman Elliott Shumlin. The "New York Daily Mirror" of February 17, 1945 listed Shumlin as a sponsor of a dinner under the auspices of the National Council of American Soviet Friendship. New York former confidential informant [redacted] in August, 1945, reported that Shumlin had served as Chairman on March 22, 1945 of a fund raising dinner by the Joint Anti-Fascist Refugee Committee and that he had contributed \$1,000 to the Committee. Both the National Council of American Soviet Friendship and the Joint Anti-Fascist Refugee Committee have been cited by the Attorney General as within the purview of Executive Order 9835.

People's Drama, Inc.

New York informant [REDACTED] on February 10, 1950, furnished a mimeographed letter on the letterhead of the above organization indicating its headquarters to be at 17 West 24th Street, New York City. This letter stated that the group had been created out of the live needs of the working people and announced that it would begin a summer session at Yugoslavia Hall with an announced program of three plays. This letter pointed out that reviewers representing such publications as "The Daily Compass," the "New York Post," "Daily Worker" and others had used such phrases in commenting on People's Drama as: "We can now say - proudly and accurately that we have a peoples theater;" "- a crusading left wing stage full of fire and zeal;" and "There is obviously more need than ever for a fighting progressive stage."

The above-mentioned letter reflected that Lee Nemets and Gregor Taksa were listed as Press and Production Manager respectively of People's Drama. New York Informant [REDACTED] in May, 1948, reported that Nemets spoke at a play produced on May 8, 1948 for the benefit of a woman's Communist Party club, during which talk he condemned the House Committee on Un-American Activities and took up a collection to fight the Mundt Bill. With regard to Gregor Taksa, New York informant [REDACTED] in April, 1949, advised that Taksa was the former Literature Director of the Artists Section of the Communist Party in New York City.

The following individuals were reflected as sponsors of People's Drama, Inc. These individuals will be briefly identified by information appearing in the files of the New York Office.

Carl Robinson - New York informant [REDACTED] in March, 1949, advised that Robinson was formerly a member of the Cultural Section of the Communist Party and at that time was a member of the Carlson Club of the Greenwich Village Section of the Communist Party.

Arnaud D'Ussseau - New York informant [REDACTED] in October, 1948, advised that D'Ussseau was a contributing editor of "Masses and Mainstream." The "Daily Worker" of January 25, 1948 announced that "Masses and Mainstream" would be a new cultural magazine formed by merging the publication "New Masses" with "Mainstream." "New Masses" was cited as a Communist publication by the House Committee on Un-American Activities.

Norman Corwin - Corwin has been previously identified.

Edward Chodorov - New York source of information

[REDACTED] the New York Office have both advised that Chodorov was a sponsor of the Voice of Freedom Committee, previously identified. The 1949 California Tunny Committee also reported that Chodorov was a sponsor of the Scientific and Cultural Conference for World Peace, previously identified.

Arthur Miller - An anonymous source advised that in 1943 Miller applied for membership in the Communist Party, at which time he gave his occupation as that of a playwright. According to this source, Miller was accepted as a member of the Stuyvesant Branch of the Communist Party.

Victor Samrock - An anonymous source advised in 1941 that Samrock was a member of the League of American Writers. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Say Manamaker - Information concerning Manamaker has been previously set out.

Jose Ferrer - Information concerning Ferrer has been previously set forth.

Howard Fast - New York informant [REDACTED] in February, 1947, advised that Fast was a member of the National Cultural Commission of the Communist Party.

Harry Granick - An anonymous source, in December, 1943, advised that the name H. Granick appeared on a list of persons comprising the New York County Committee of the Communist Party.

Paul Strand - The Office of Naval Intelligence, in April, 1942, advised that Strand's name had appeared frequently on Communist lists.

Morris Carnovsky - New York source of information [REDACTED] has advised that Carnovsky is also known under

the names of Morris Carnovsky, Maurice Carnovsky and Morris Carnowsky. Los Angeles informant [REDACTED] in March, 1944, advised that Carnovsky had been transferred from Branch AA, Section C of the New York City Communist Party to the Hollywood Branch of the Los Angeles County Communist Party.

Clifford Odets - Los Angeles informant [REDACTED] in February, 1944, stated that Odets was a member of the Communist Party and one of the Party's favorite propagandists in this country. He also stated that Odets was a charter member of the League of American Writers which has been previously described.

Leo Burwitz - An anonymous source, in November, 1943, furnished a photostatic copy of the membership list of the Northwest Section of the Los Angeles County Communist Party which reflected that Burwitz was a member of Branch B, Northwest Section of the Los Angeles County Communist Party.

Artie Shaw - The 1949 Report of the California Tenney Committee states that Shaw has been identified in sworn testimony as a Communist.

Paul Robeson - Former confidential informant [REDACTED] during April, 1941, advised that Robeson was a Communist Party member under the name of John Thomas. New York informant [REDACTED] in December, 1949, advised that Robeson was Chairman of the Council on African Affairs. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Canada Lee - [REDACTED] the New York Office furnished information indicating that Lee, in March, 1949, was a member of a committee for a testimonial dinner sponsored by the Voice of Freedom Committee which has been previously described. New York source of information [REDACTED] in November, 1947, advised that Lee was a member of the pro-Communist faction of Actors Equity.

Albert Maltz - Los Angeles informant [REDACTED] in December, 1949, advised that Maltz was a MEMBER of the Communist Party. He is also one of the "Hollywood Ten."

Additional sponsors of Peoples Drama, Inc. on whom the New York files do not reflect derogatory information are: Eun Boyar; John O'Shaughnessy; Martin Ritt; Barrie Stavis; and Benne Schneider.

Suspected Communists or Communist Sympathizers
in "Come Back Little Sheba"

New York source of information [REDACTED] furnished a list of individuals playing in the current Broadway hit, "Come Back Little Sheba," whom this source considered to be either Communists or sympathetic to the Communist cause. Of these individuals the only ones on whom derogatory information appeared in the files of the New York Office were:

Will Gear - on whom information was received through [REDACTED] the New York Office that he was a sponsor of the Voice of Freedom Committee, previously identified. According to the 1949 California Tenney report, Gear was a sponsor of the Scientific and Cultural Conference for World Peace, also previously identified.

Polly Rowles - whom confidential source [REDACTED] advised in 1949 had submitted a letter protesting the dismissal of William Y. Sweet by the Phillips H. Lord Agency from his position as Director of two radio shows, who was dismissed by the company because of his alleged membership in the Communist Party.

The other individuals listed by confidential source [REDACTED] on whom no information was available in the files of the New York Office were: Robert Cunningham; Louise Chapman; Olga Putiano; Paul Krauss; Olive Stacey; and, Arnold Schulman. [REDACTED]

"Freight"

The column "On Stage" by Joseph T. Shipley which appeared in the May 20, 1950 issue of the "New Leader" was devoted to a review of the play "Freight" by Kenneth White which Shipley stated "wittingly or unwittingly toes the American Communist Party line." His analysis of the play indicated that the paralleling of the Communist Party line occurred through presenting the theme of equality of the races. [REDACTED]

VIII. NEW YORK INfiltration OF THE MOTION PICTURE INDUSTRY
(June 24, 1950, to December 31, 1950)

There follows a resume of information concerning Communist infiltration into various entertainment centers and intellectual groups, et cetera, in the New York City area:

Actors Studio

The November 27, 1950, issue of "Show Business" reported that the above group was sponsored by Elia Kazan, Cheryl Crawford and Lee Strasberg and had announced a new class in playwriting to begin in January, 1951 to be taught by Clifford Odets. [REDACTED] in December, 1950, stated that the Actors Studio favors individuals in the entertainment field who are known to have pro-Communist sympathies. He stated that the Studio has the same backing as the Actors Laboratory in Hollywood. This latter group was cited as a Communist front by the Tenney Committee of California.

With regard to the individuals mentioned above, Odets was reported to be a Communist Party member in 1944 by Los Angeles Informant [REDACTED]. New York Informant [REDACTED] in October, 1950 reported that Odets was considered as a Communist Party member at the time of his first important play, "Waiting For Lefty."

Concerning Kazan, [REDACTED] furnished information in July, 1950 to the effect that in 1933 and 1936 Kazan had been a member of the faculty of the New Theater League, cited as a Communist front by the House Committee on Un-American Activities, and in 1941 had been an entertainer for the American Friends of the Chinese People, also cited as a front by the HCUA. The informant stated that in 1947 and 1948, Kazan was a sponsor of People's Songs, cited as a front by the Tenney Committee. The informant further stated that he had heard that Kazan has recently made some anti-Communist statements but he continues to use many Communists and Communist sympathizers in his stage and screen plays.

With regard to Cheryl Crawford, [REDACTED] advised in July, 1950 that she had been a member of the faculty of the New Theater League, previously described, had been a member of Stage

For Action and a sponsor for The Committee for the First Amendment, both of which have been cited as Communist fronts by the Tenney Committee. [REDACTED] also stated that it has been reported that Crawford is now anti-Communist, although she continues to use well-known Communists in plays which she produces. In addition, in February, 1950 she was a signer of an amicus curiae brief requesting the Supreme Court to review the convictions of Leeson and Trumbo, two of the "Hollywood 12."

[REDACTED] with regard to Strassberg, reported in July, 1950 that Strassberg had been connected with a number of Communist fronts in the past. [REDACTED]

Artists League of America

The "Daily Worker" frequently carries announcements of functions of the above organization and on April 16, 1950, announced the group would conduct a forum at the International Workers Hall, which would include discussions by two individuals, one of whom was associated with the Jefferson School of Social Sciences and the other affiliated with the National Council of American-Soviet Friendship. Both these groups have been cited as within the purview of the Loyalty order.

[REDACTED] of New York City of known reliability reported in 1948 that the League had been organized by individuals of leftist tendencies. [REDACTED] of New York City, also of known reliability, reported that in 1948 the League had requested its members to participate in the 1948 May Day Parade. This individual also reported that at that time the President of the Artists League was Rockwell Kent, who was described in April, 1950 by [REDACTED] as a "concealed Communist." [REDACTED]

Brighton Film Circle

The June 20, 1950, edition of the "Daily Worker" reported the organization of this group as a newly formed progressive group specializing in rare film revivals. The article stated that David Platt, the film editor of the "Daily Worker," would be the guest speaker at the first showing.

Committee For the Negro In the Arts

The April 26, 1950, edition of the "Daily Worker" reported the above group was established by Paul Robeson, Margaret Webster, and Carl Van Voren for the purpose of fighting for the employment of Negroes in the arts and the eradication of the "Negro stereotype" in the art fields. The March 5, 1950, edition of the same paper reported that for the previous three years the organization had been working for full integration of Negro arts in all forms of American culture. This group has received considerable publicity in the "Daily Worker" and, according to New York Informant [REDACTED] was carrying out work which had formerly been carried out by the Cultural Division of the National Negro Congress, which latter congress has been cited as within the purview of the Loyalty order. It has also been one of the organizations which demanded the issuance of a passport to Paul Robeson. [REDACTED]

Contemporary Films, Inc.

New York Informant [REDACTED] on September 18, 1950, advised this organization is located at 80 Fifth Avenue, New York City, and has as its aim the making available at a reasonable cost "the most outstanding films of all nations." The informant reported that its publications reflect that it distributes 16 mm. films to schools, fraternal organizations, trade unions, discussion groups, etc. The informant stated that most of the films distributed seemed to be partial to the Soviet Union and its satellites. New York Informant [REDACTED] in January, 1948 furnished information that as of December, 1947 the International Workers Order Film Division had been taken over by Contemporary Films, Inc. The IWO has been cited as within the purview of the Loyalty order. [REDACTED]

The Dance-Drama School, Inc.

The November 13, 1950, edition of "Show Business" announced the establishment of the above school at 115 West 52nd Street, New York City. The article stated the school was being established by Bonnie Bird; that classes in dance instruction were to be conducted by Bird and Bonnie Aul; that classes in acting were to be conducted by Joseph Anthony and Marjorie

DeSilva. In addition, special seminars were to be conducted by Morris Carnovsky.

With regard to Aul, the winter, 1950 catalog of the Jefferson School of Social Science reflected that Aul was conducting a dancing class at the school. This school has been cited by the Attorney General as within the purview of the Loyalty order.

With regard to Carnovsky, Los Angeles Informant [redacted] in March, 1944 identified him as a Communist Party member. [redacted]

Jewish Music Alliance

New York Informant [redacted] in May, 1950 reported that this group claims to be the first pure cultural organization of the "progressive working class movement" in the United States and that its many choruses and orchestras all over the country were "serving as instrumental in the mobilization of the masses in their fight for peace and unity and in the struggle against reaction, fascism and anti-Semitism." The informant further described this group as the "cultural wing of the Jewish Communist movement in the United States" and as operated under the leadership of the National Jewish Commission of the Communist Party. [redacted]

New Playwrights, Inc.

The July 19, 1950, edition of the "Daily Worker" contained an article concerning this group and reported that its plans and programs would make it "the most important cultural development in the last few years." The article stated that the organization was dedicated to a plan of production and that it was out to build up a theater culture that would express the "aspirations of the people and fight the decadent culture of imperialism." The director of the group was indicated to be Bernard Rubin and it plans to present plays by Herb Just, Rubin and Howard Fast. Just was also described in the August, 1950 edition of the "Daily Worker" as a member of the Board of New Playwrights, Inc. Former New York Confidential Informant [redacted] on October 13, 1950, advised that he had seen Just at meetings of the National Committee of the Communist Party during the 1930's and that Just was definitely

a Communist Party member. The August 6, 1950, edition of "The Worker" also announced that Mike Gold, who is described as "America's leading proletarian writer," had joined the Board of New Playwrights, Inc. This article described the organization as the "best news the left-wing theater audiences have heard in the last few years." [REDACTED]

Originals Only

[REDACTED] of New York City and of known reliability advised in September, 1950 that this group is a small theater group located at 430 6th Avenue, New York City. He advised that Tom Hill was the organizer and that one Don Stewart was active therein. He stated that he believed the group was a "hot bed of Communism" and stated that the group received daily consignments of the "Daily Worker" and frequent correspondence from the Civil Rights Congress, which organization has been cited as a Communist front by the Attorney General. [REDACTED]

Peoples Drama

New York Informant [REDACTED] in June, 1949 reported that this organization was a Communist front and had a theater located at 405 West 41st Street, New York City. The literature of the organization indicates that it presents shows, dramas, comedies and musicals that take the "people's side." The "Daily Worker" of June 19, 1949, commented on the play, "They Shall Not Die," presented by this group and then stated, "We can now say proudly - and accurately that we have a people's theater." New York Informant [REDACTED] on May 29, 1950, reported that members of the Queensboro Communist Party Club had attended a play at the Peoples Drama Theatre, 212 Eldridge Street, New York City, and during intermission signatures were obtained to peace petitions and donations were made to the theater.

[REDACTED] in October 19, 1950, advised that Peoples Drama was then located at 6 Fifth Avenue and that it was now being referred to as "Peoples Drama School of the Theater" and that officials of the group had the reputation of being either Communists or Communist sympathizers. [REDACTED]

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Stanley Theater

On November 7, 1950, [REDACTED] furnished information concerning her attendance at the above theater. She advised that the theater contains a store devoted to the sale of Russian music, Russian newspapers, periodicals and books; that on November 5, 1950, she had attended the theater to view a picture which depicted the great friendship between the Soviet Union and Communist China. She stated that the picture publicized pro-Communist Chinese elements and was received with enthusiasm by the patrons. This theater features Russian films.

There follows a brief statement of information concerning alleged Communist influence in certain entertainment presentations in New York City:

"Just For Laughs" (Musical)

The November 13, 1950, issue of "Show Business" reported that Hy Kraft was working on a story for the above musical. Los Angeles Informant [REDACTED] on August 10, 1950, reported that Kraft is a Hollywood writer and was a member of the Communist Party within the informant's experience. In addition, Los Angeles Informant [REDACTED] has identified Kraft as a Communist Party member about 1948.

"Peter Quirke" (Play)

The November 13, 1950, issue of "Show Business" reported that Sam Wanamaker was the director of the above play scheduled to open in New York City on January 15, 1951. [REDACTED] on May 18, 1950, described Wanamaker as a "concealed Communist."

"The Kidders" (Play)

The November 13, 1950, edition of "Show Business" reported that Harold Clurman was doing the casting for the above play which was written by Donald Ogden Stewart and was scheduled to open in New York in January, 1951.

Concerning Clurman, [REDACTED] reported on July 12, 1950, that Clurman had been a sponsor of the American

Committee for the Protection of Foreign Born, which has been cited as a Communist front by the Attorney General, and in 1940 had been a sponsor of the League of American Writers, which has likewise been so designated. The informant advised that Clurman had been a member of the Advisory Council of the Theatre Arts Committee, which was cited as a Communist front by the Tenney Committee and had been a contributor in 1935 and 1937 to "New Masses," which was cited as Communist by the HCUA.

With regard to Stewart, Los Angeles Informant [redacted] reported that in August, 1950 Stewart had been a member of a special group of the Communist Party in Hollywood in the early days of the movement in that city.

"Traveler Without Luggage" (Play)

The November 27, 1950, edition of "Show Business" announced that Alfred Drake was to be starred in the above new play. On May 18, 1950, [redacted] described Drake as a "concealed Communist."

There follows a brief resume of information concerning Communist infiltration of labor groups in the New York City area:

[redacted] in the fall of 1950 advised that there is a definite group within the Screen Directors' Guild in New York City whom he believes to be either Communists or Communist sympathizers. He advised the headquarters of this group is located at 369 Lexington Avenue, New York City; that it has approximately 100 members and that the current officers and board of directors are, in his opinion, free of Communist influence with the possible exception of William Resnick, who is a member of the board of governors. This source identified the following individuals as being, in his opinion, possibly pro-Communist or sympathetic thereto: Rudolph Carlson, Irving Learner, Sidney Kaufman, William Resnick, Hans Richter, Herman Rodakiewicz, Julian Raffman, Marvin Rothenberg, Joseph Rothman, Bernard Rubin, Edwin Scharf, Leo Seltzer and Walter S. Stern. He also advised there were a few others whom he would put in this same classification but that the above individuals were his principal suspects. He was unable to furnish any specific evidence of actual Party affiliations on the part of the above individuals.

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On November 24, 1950, [REDACTED] a member of Local 303, Motion Picture Operators Union, advised that this local is now being operated by a clique which many of the membership of the union consider to be pro-Communist. The informant advised that Amilie Stephen D'inzillo, who was elected to the position of union delegate in December, 1949, was in his opinion a Communist or a Communist sympathizer for the reason that he had supported Vito Marcantonio in 1949 and 1950. He further stated that D'inzillo has been accused of being a Communist by various members of the local and has not denied the accusation. The informant reported that Benjamin Sheer is Assistant Delegate for the union and a close friend of D'inzillo. He was formerly Brooklyn delegate of the union but had vacated his Brooklyn job when union officials were required to sign non-Communist affidavits under the Taft-Hartley law. According to the informant, members of the local do not consider the President, Herman Gelber, to be a Communist but believe that he might be a sympathizer inasmuch as he has favored D'inzillo and Sheer.

In addition, the informant advised that Al Aptiker, a member of the local in the past, has made collections for Russian War Relief and the Spanish Loyalists. The informant has also heard that during the World's Fair in 1939, Aptiker was used by the Russians to hire all the motion picture operators at the Russian Pavilion. One other member of the local, Abraham Weisburd, according to the informant, was considered to be a Communist. On June 12, 1948, New York Informant [REDACTED] identified Weisburd as Branch Organizer for the Motion Picture Operators of the Industrial Branch of the Cultural Division of the New York State Communist Party. [REDACTED]

VIII - NEW YORK RAMIFICATION OF THE MOTION PICTURE INDUSTRY
(January 1, 1951 to June 15, 1951)

Labor

On January 11, 1951, [redacted] reported that Local 802 of the American Federation of Musicians is the New York local of this union and has a membership of approximately 30,000. He reported the last election of officers was held December 7, 1950, which elections were won by the anti-Communist group. This informant furnished a list of names of members of this local who had been Communist Party members at one time, which information had been obtained from two members of the local active in the Communist Party in the 1930's. He furnished the names of twenty-five such individuals.

On March 7, 1951, [redacted] also furnished information concerning the American Federation of Musicians stating that neither the International nor Local 802 are Communist-dominated and he estimated that out of 33,000 members of the local there are no more than 500 Communists or Communist sympathizers. This informant furnished a list of 65 current members of Local 802 whom he believed to be either Communists or Communist sympathizers, inasmuch as they are active in the group in the local which supports the Communist Party line.

This source on May 2, 1951, reported that Local 802 of this union had contracted to furnish the bands for the 1951 May Day Parade and pursuant to the contract had furnished 33 bands. [redacted]

On February 21, 1951, [redacted] furnished information concerning Local 306 of the Motion Picture Operators Union in New York City. This informant advised the local has a membership of approximately 2250 and expressed the opinion that the rank and file membership is anti-Communist but the officers are either Communists or Communist sympathizers. Of the officers he named

Amilio S. D'Inzillo as being a Communist or Communist sympathizer and then listed the following local members whom he so classified; Ben Scher, Ben Morrel, Al Apteker, and Abe Weisbord.

On November 24, 1950, similar information concerning this local and the individuals previously mentioned was furnished by [REDACTED]

Actors Equity

The April 20, 1951 edition of the New York Times reported that Actors Equity on April 19, had gone on record as holding that "participants in the Communist conspiracy should be exposed as enemies of the nation."

American Guild of Variety Artists

On January 9, 1951, [REDACTED] reported that the National Headquarters of the American Guild of Variety Artists is located in New York City and the Guild has an approximate total membership of 45,000 representing variety artists including those in night clubs, theaters, hotels, circuses, ice shows, et cetera. This source stated that he did not believe the organization was dominated by Communists and the officers as far as he knew were free of any Communist character with the exception of Gypsy Rose Lee who had received considerable publicity following her listing in "Red Channels." Confidential Source [REDACTED] on October 6, 1950, advised that Lee had always been considered sympathetic to the Communist Movement.

Association of Documentary and Television Film Cameramen

On July 27, 1950, [REDACTED] advised that the above organization follows the Communist Party line. On August 8, 1950, [REDACTED] reported that in his opinion the association was dominated by the Communists.

[REDACTED] on August 29, 1950, advised that several members of the association were suspected of being Communists or Communist sympathizers.

On February 6, 1951, [REDACTED] advised that this organization is part of the National Association of Broadcast Engineers and Technicians representing technical employees of American Broadcasting Company, the National Broadcasting Company and RCA Victor. [REDACTED] reported the association has a membership of approximately 200 to 250 of those engaged largely in camera and sound work for television and for documentary and educational film for educational and college organizations. This informant stated that the association's officials had been reluctant to sign a non Communist affidavit required by the Taft-Hartley Law and some had refused to take office rather than sign such affidavit. He expressed the opinion, however, that there is only a small group in the association who are real Communists. [REDACTED]

Committee For The Negro in The Arts

The January 17, 1951 edition of the Daily Worker reported that the musical "Just a Little Simple" was near the end of its run and that it had been sponsored by the Committee for the Negro in the Arts. The article indicated the above mentioned musical was written by Alice Childress who has been active in the pro-Communist group in the entertainment field according to Confidential Source [REDACTED]

New York Informant [REDACTED] has reported that the work of this committee had formerly been carried out by the Cultural Division of the National Negro Congress. [REDACTED]

Dramatic Workshop

The January 8, 1951 edition of "Show Business" reflects that the Dramatic Workshop was presenting in New York City, a play entitled "A House in Berlin." The February 26, 1951 edition of this same publication announced that Dramatic Workshop was presenting "Macbeth."

The Dramatic Workshop was cited as a Communist front by the California Committee on Un-American Activities in its 1948 report.

Jefferson Theater Workshop

The Daily Worker of January 9, 1951, reported the Jefferson Theater Workshop was to present a comedy "Night Music" by Clifford Odets early in February. This article mentioned that the workshop had produced "Rehearsal" by Albert Maltz during the past season.

The Jefferson Workshop is part of the Jefferson School of Social Science which has been cited by the Attorney General as within the purview of the Loyalty Order. Albert Maltz mentioned above, is one of the "Hollywood 10."

National Council of the Arts, Sciences and Professions (ASP)

The January 12, 1951 edition of the Daily Worker reported that the film "Without Prejudice" made in the Soviet Union and reported as "anti-Imperialist anti-Racist," would be shown on January 13, 1951, under the sponsorship of the ASP.

The February 22, 1951 edition of the same paper reflected that a resolution had been adopted at a semi-annual meeting of the Board of the ASP accusing the United States Board of Parole of discriminatory treatment against eight of the "Hollywood 10."

[redacted] advised that the Theater Division of the ASP sponsored a midnight meeting on March 24, 1951, which was addressed by Ben Margolis who spoke concerning the House Committee on Un-American Activities and pointed out that witnesses could take refuge in the 5th Amendment. The next speaker was Howard DaSilva who read a long statement which he had not been allowed to read before the HCUA the theme of which was that he stood on his American rights, would never yield to "Fascist" incursions on them and would continue to fight for peace and democracy.

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The next speaker was Will Lee who attacked Larry Parks for his admissions before the HCUA.

The next speaker was Gale Sondergaard who defended her refusal to answer questions of the HCUA identifying the House Committee with the forces leading to war and fascism and identified herself and others like her with the anti-fascist and "peace loving" forces.

[redacted] also reported that on April 4, 1951, the Advertising Division of the AFL had sponsored a meeting concerning ways of combating weekly anti-Communist newsletter "Counterattack." Among the speakers at this meeting were Millard Lampell and John Randolph.

The April 12, 1951 edition of the Daily Worker reported that on that evening a meeting was to be called by the AFL in honor of John Howard Lawson, Dalton Trumbo and Albert Maltz, (3 of the "Hollywood 10") who had just been released from prison. This meeting was reported to be a protest rally against the current hearings by the House Committee on Un-American Activities.

[redacted] reported that the meeting was attended by approximately 2000 individuals and that Cedric Belfrage, Editor of the "National Guardian," was chairman of the meeting. Maltz was unable to appear because of illness and Belfrage read messages from Albert Deutscher and Donald Ogden Stewart praising the stand which had been taken by the "Hollywood 10." Other speakers at this meeting were Sam Wanamaker, Robert Lees, Dalton Trumbo, Paul Robeson and John Howard Lawson. [redacted]

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(June 13, 1931 to April 16, 1939)

On March 14, 1952.

[REDACTED] forwarded, your letter concerning information to the Los Angeles Office pertaining to the Communist penetration of the theatre and radio groups in New York City during 1944 - 1947, in which period she was a member of the Communist Party in New York. Although the complete reliability of [REDACTED] is not known at this time, it is noted that she was connected with the New York stage and radio during that period and was a member of the Communist Political Association as well as the Communist Party in New York. She dropped out of the Communist movement in 1947 and shortly thereafter came to Los Angeles.

[REDACTED] advised at the time she first became affiliated with the Communist movement in New York it was known as the Communist Political Association. The general line of persuasion used in getting new recruits at that time was the argument that this organization was not a political party but rather an association, and that its aims in general were to promote a better economic way of life for everyone. She continued that it was apparent that the so-called Cultural Section was made up of numerous groups or branches to which writers, artists, actors, actresses, and other people connected with the stage, and particularly radio, were assigned. She advised she was assigned to a group generally referred to as a Radio Branch although she could not recall that it had any particular name. She recalled that it was made up of a sizable group of people, perhaps 75 to 100, although after the re-organization of the Communist Political Association in 1945 back to the Communist Party, USA, the size of this branch was cut considerably, perhaps to twenty members or under.

According to [REDACTED] the following individuals were members of the Communist Political Association or Communist Party Branches or both to which she was assigned in New York between 1944 and 1947:

Casey Allen	Radio actor
Charley Andrews	Radio director
Mrs. Charles (Ruth) Andrews	Known professional
Ray Baker	Stage and radio actress
Lionel Bernan	Representative of Cultural
Shirley Blane	Radio actress Section
Kernit Bloomgarden	Manager for a stage company

Ruth Burrows	Actress
Fran Corlin	Stage actress
Grace Coppin	Radio and stage actor
Bob Donnelly	Radio actress
Ethel Everett	Radio actress
Ruth Gilbert	Theatre Director
Michael Gordon	Student
Dolphy Green	Sound effects man
Walter Gustavson	a musician
Ed Hall	position with Columbia
Robert Heller	Broadcasting System
 	Actress
Kuth Hill	Actor
Stephen Hill	Stage actress
Jane Hoffman	Actress
Charlotte Holland	Stage actor
Leon Janney	Actor
Charles Irving	Actor
Owen Jordan	Actress
Virginia Kay	Actress
Donna Keith	Actress
Adelaide Klein	Actress
Madeleine Lee	Membership Director
Jimmie Lipton	Actor
Katherine Locke	 Radio Casting Director
Sylvia Lowy	Radio writer
Peter Lyon	 Actor
Mrs. Peter (Jane) Lyon	Paid Party teacher or
Paul Mann	functionary
Paul _____	Radio actress
 	Singer
Minerva Fious	Dancer
Josephine Prentice	Publicist
Pearl Frenus	Lyric writer
Jonas Rosenfield	General Manager of theatre
Bob Russell	Actress
Victor Sanrock	Radio and stage actress
Ann Shephard	Actor
Hester Sondergaard	Director at Columbia
John Sylvester	Broadcasting System
Betty Todd	Stage, film, and radio actor
 	Actress
Sam Wanamaker	Actress
Betty Finkler	Stage and radio actor
Martin Wolfson	 Actress
Leslie Woods	
Lots Kheeler	

VIII - NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

A recent investigation by the New York Office has revealed that George Ettinger, 106 82 Road, Kew Gardens, New York, New York, who has been employed since 1938 as a publicist for Columbia Pictures Corporation, 729 7th Avenue, New York City, signed a Communist Party renouncing petition in 1943. In 1944, he was a member of the Forest Hills Club of the Communist Political Association and was invited in November, 1944, to a meeting of Communist Party functionaries of Queens County. In 1948 and 1949, he registered with the American Labor Party, and in 1950, he was seen distributing sample copies of the "Daily Worker." In August, 1950, he stated in a letter to an acquaintance that the National Anthem made him "sick to his stomach" every time he heard it.

According to his neighbors and his fellow workers at Columbia Pictures Corporation, Ettinger is considered to be pro-Communist and pro-Russian.

At the present time, this individual is under consideration for inclusion in the Security Index.

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(July 15, 1959 - December 15, 1959)

"The World of Sholom Aleichem"

The September 23, 1959, issue of "Counterattack" bitterly attacks several drama critics of the New York press for the tremendous build-up given the stage play "The World of Sholom Aleichem," then making a return seven-week engagement at the Barbizon Plaza Theater.

"Counterattack" singles out Brooks Atkinson, well-known drama critic of the "New York Times" for criticism. Atkinson practically drooled in his write-up of the play, using such superlatives as "remarkable sensitivity" and "great delicacy" to describe the acting. He stated the premiere was "a time for rejoicing. Its best moments fine theater and splendid humanity."

"Counterattack" lists the people who are cashing in on the current run of "The World of Sholom Aleichem" together with their association with various Communist front groups.

"Counterattack" requests its readers to write to Atkinson "and try to wake him up to the fact that many people who truly appreciate the theater do not want to subsidize active Communists and fronters and that they believe he should tell the whole story of productions such as 'The World of Sholom Aleichem.'"

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(December 15, 1953 - July 1, 1954)

"The Sea Gull"

On page three of the May 21, 1954, edition of "Counter-attack" it is reported that "The Sea Gull," by Chekhov, which is the fourth and last of a series of plays presented this season by the Phoenix Theatre, "fell into the pattern which is shaping up as routine for this new theatre group. Typical combination is -- a big name star -- a sprinkling of fellow-traveling actors -- a plot line which fits or can be utilized for the current Party propaganda line."

"The Mistress"

On page seven of the June 1, 1954, edition of the "Daily Worker" it is reported that "The Mistress," a new Soviet color film by Maxim Gorky is being shown at the Stanley Theatre in New York City. According to this article, "... this satire of the family of a capitalist in Czarist Russia is as devastating, as subtle and as skillful as the plays of Ibsen or Strindberg. There is this significant difference. While the late 19th Century satires of bourgeois life generally ended in pessimism or mysticism, the Soviet production in its present form not only diagnoses the disease but indicates the remedy."

"The Inspector General"

According to an article appearing on page seven of the April 29, 1954, edition of the "Daily Worker," this Soviet motion picture, made from Nikolai Gogol's play of the same name, will open at the Stanley Theatre on May 1, 1954. The article states as follows concerning Gogol's original play: "Anyone who has read 'The Inspector General' will agree that it stands alone as a devastating satire on bureaucracy. It's about a penniless traveler who arrives in a small Russian town steeped in corruption and is mistaken by the leading citizens for an inspector and is entertained lavishly and given all the bribes intended to butter up the investigator of irregularities."

"Attack From the Sea"

On page seven of the April 22, 1954, edition of the "Daily Worker" it was reported this Soviet film has just opened at the Stanley Theatre in New York City. According to the article, this motion picture is concerned with the temporary alliance formed by England and Russia to stop Napoleon's Mediterranean aggression in the 18th Century.

"The Magic and the Loss"

A clipping from page seven of the April 14, 1954, edition of the "Daily Worker" announced "The Broadway play season was brightened last week end by the return of Uta Hagen, that talented and extremely versatile actress, to head a cast of six in 'The Magic and the Loss,' a new drama of domestic problems.....at the Booth Theatre."

Uta Hagen, who is the former wife of Jose Ferrer, [REDACTED] was reported to be a Communist Party member in either 1944 or 1945 by [REDACTED]

Phoenix Theatre

According to an article appearing on page three of the May 21, 1954, edition of "Counterattack," the Phoenix Theatre "was set up by T. Edward Gambleton and Morris Houghton to produce unusual plays unacceptable to Broadway. Productions are staged in a remodeled movie house outside high cost theatre district. Stage unions, and actors cooperated, taking a top salary of \$100 weekly. Big name actors also cooperated and are a big factor as drawing cards. Operation which began in December 1953, is summed up in theatre terms as 'off-beat' and 'off-Broadway.'

"Morris Houghton, co-producer and actors who appear regularly seem to share an affinity for supporting Communist fronts. Houghton has been connected with the Nat'l Council of American Soviet Friendship and the Artists Front to Win the War.

"Will Geer, who appeared in two plays, has been identified as a Party member and took refuge in the Fifth Amendment concerning that membership in the course of his wise-cracking testimony before the House Committee in 1951.

"Lou Polen is noted for his leading role in propaganda plays of the pre-Communist Committee For the Negro in the Arts.

"Sam Jaffe has been 'old faithful' to many fronts, among them the Artists Front to Win the War, the Theatre Arts Committee, the American League for Peace and Democracy and the Nat'l Council of the Arts, Sciences & Professions."

The National Council of American Soviet Friendship, the Committee for the Negro in the Arts, and the American League for Peace and Democracy, have been cited by the Attorney General pursuant to Executive Order 10450.

The Artists Front to Win the War, and the National Council of the Arts, Sciences and Professions, have been cited as Communist front organizations by the Committee on Un-American Activities, United States House of Representatives.

The Theatre Arts Committee has been "cited as a Communist front" by the State of California Committee on Un-American Activities.

Club Cinema

On page seven of the December 30, 1953, issue of the "Daily Worker" it was announced that a three-day festival of Soviet Film Classics would be held at Club Cinema, 430 Avenue of the Americas, New York City, during the week end of January 8 - 10, 1954.

[REDACTED] New York City, indicate that CLUB CINEMA was established for the purpose of exhibiting historical, educational and foreign films.

The issues of the "Daily Worker" for each Friday between October 3, 1952, and April 17, 1953, contained advertisements of a number of films to be shown at Club Cinema.

The Division of Licenses of the [REDACTED] reflect that Phillip O. Keeney is the owner of Club Cinema. Phillip Olin Keeney appeared before the Senate Internal Security Subcommittee on February 18, 1952, and refused to answer questions put to him by the Subcommittee. [REDACTED]

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(July 1, 1954 - December 31, 1954).

Creative Film Foundation

An article appeared on page seven of the November 30, 1954, edition of the "Daily Worker," announcing that a new organization, known as the Creative Film Foundation, Suite 301, 730 Fifth Avenue, New York City, has been formed to aid "the development of movies as a creative fine art form" and to give assistance to film-makers engaged in experimental work.

The New York Office is presently investigating this group as a Communist front organization.

Foreign Films Exhibited in New York City

Reviews appearing in various issues of the "Daily Worker" from June to December, 1954, indicate the following foreign-made films have been exhibited at the Stanley Theater in New York City.

"'The Crimson Flower' - a series of Soviet animated color cartoons."

"'Skanderbeg' - the story of a 16th century leader in the fight of Albania against the Turks."

"'A Kingdom on the Waters' - a Hungarian natural science film and a study of the wild life of Hungary."

"'Caspian Story' - a Soviet film depicting how the Soviets solve the problem of utilizing the underwater oil in the Caspian Sea."

"'The Anna Cross' - a Russian film adapted from one of the classics of Anton Chekhov."

"'True Friends' - a Soviet comedy of three middle-aged men attempting to recapture a fragment of their youth."

"'We Visit Moscow' - a documentary film regarding a group of British musicians who made a tour of the Soviet Union, the main interest of which is focused on the cultural life in the Soviet Union."

Lenox Studio Workshop

[REDACTED] a writer for the "Daily Worker" and a confidential informant of the New York Office, informed that the Lenox Studio Workshop produced a play entitled "The Fishermen" by Leo Pine, which is described in the "Daily Worker" as a moving drama highlighting a strike of Negro fishermen in a southern seaport. The "Daily Worker" article reports that the cast gives a seasoned and impressive performance of this realistic and robust dramatization of the struggle of Negro working men and their families against social discrimination and economic exploitation.

According to [REDACTED] the fact that the Lenox Studio Workshop produced this play is an indication that it is at least "progressive" or a "Communist Party influenced organization."

[REDACTED] of West Los Angeles, California, an admitted Communist Party member from 1944 to the latter part of 1948 and who is cooperative with our Los Angeles Office, advised that he knew Lester Aaron Pine to be a member of the Communist Party in Hollywood and had attended Communist Party meetings with Pine.

The Lenox Studio Workshop is the subject of a pending security investigation by the New York Office. [REDACTED]

Read

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

The essence of this section is this: Communists abroad, particularly in Europe, have striven mightily to infiltrate the motion picture industry, to use film as propaganda weapons, and to discredit American pictures everywhere. Moscow publications (with other foreign Communist publications following their lead) have denounced most American films as tools employed by the capitalist class to maintain its dominant position through the corruption and degeneration of the masses, and to foment war. "Progressive" American films, featuring known Communists or fellow-travelers, are praised by the Communist press. Pro-American films are ridiculed and denounced. Films featuring anti-Communist stars — particularly those who testified before the House Committee concerning Communist infiltration in Hollywood — were banned in some of the satellite countries.

France

Communist infiltration of the motion picture industry was especially successful in France as of the fall of 1947.

In November, 1947 French Communists and fellow-travelers protested to the U.S. State Department against the deportation of the composer, Hanns Eisler. According to the State Department, the French Communist Party desired that Eisler visit France to write the music for a film, "Alice in Wonderland." This satire on present-day society apparently originated with Lou Bunin, an American technician who had come to France to "escape the tyranny of Walt Disney and to breathe the air of liberty." Bunin, and other American technicians who allegedly accompanied him, were very favorably treated in the French Communist press. The protest against Eisler's deportation was allegedly made in response to a communication from Charlie Chaplin to the artist, Pablo Picasso. However, a source close to Picasso stated that Chaplin's message was actually addressed to the French Communist Party which concocted the Chaplin-Picasso arrangements. (IX, 1,2)

In December, 1947 the Bureau's representative in Paris made available a dispatch prepared by a Mr. Chipman on French Communist activities in the motion picture field. This lengthy dispatch is very briefly summarized:

In keeping with the campaign launched by French Communists in October, 1947 against the United States and American culture, a particularly violent attack was made against American films. At the same time, Party leaders stressed the tremendous importance of films as a weapon in ideological warfare; they were deemed to be weapons whoever wielded them, whether he be capitalist or Communist. Hence the "necessity" of gaining control of them. Pro-American films were viciously criticized as being corrupting and "war-mongering." A few films, which depicted America at its worst, were praised, and Communist or fellow-traveler stars were highly lauded.

Another aspect of the Anti-American campaign was the Party's exaggerated praise of Soviet motion pictures and its effort to intensify interest in Soviet films. (IX, 2-4)

PJBurke:jmc

NOTE: Source-references are to Section and page of Banning Memorandum current as of 7-15-49, of which this is a condensation.

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The Communist Party was most successful in penetrating the services of the French governmental and government-subsidized motion picture organizations. At the same time, the Party exercised considerable influence over film production through agents in various French motion picture companies, and through motion picture censorship. Among the organizations reported to be apparently under Communist domination were the "French National Center of Cinematography," "The Higher Institute for Motion Picture Study," the Government-supported "Cinematique," and the "Federation of Motion Picture Clubs." The Party also penetrated the "French Motion Picture Committee for the United Nations," and several French motion picture companies were under Communist control. One of the larger companies under Communist influence was "Cine France." (IX, 4,5)

Apparently with the thought of using motion picture groups formed in France as a point of departure for the infiltration of the motion picture industry of other countries, the Party established several international associations embracing various aspects of motion picture activity. Three such associations were formed in September, 1947. One of these, the "International Federation of Cinema Clubs," was headquartered in Paris. The French unit was chosen as leader. This indicated that the policies prevalent in the Communist-influenced French cinema clubs would be introduced into the international movement, i.e., the Communist line would be followed in the "interpretive talks" accompanying each showing, and interest in Soviet and pro-Communist films would be encouraged, to the detriment of American films. (IX, 5,6)

In November, 1948 [REDACTED] reported that "Sovexport film" controlled all French moving picture activities. This organization was reported to be a branch of "Interkino," headed by one Kisselov. (IX, 11) [REDACTED]

U.S.S.R.

Moscow publications denounced American "crime thrillers" in 1947-49 as poisoning the minds of millions of theater-goers. They charged that American pictures usually illustrated only diverse methods of committing murder, and called for world domination by the United States. They criticized the House Committee on Un-American Activities for persecuting progressive-minded people. They contended that all films have a political aspect — there is no such thing as "pure art." Capitalist artists use their art to demoralize and weaken the will of the people, thereby helping the capitalist class to increase its power over the workers. (II, 8,9,13)

Following Moscow's lead, the anti-Soviet film, "The Iron Curtain," was strongly denounced by Communists in Rome, Milan and Venice. (II, 9,12,13)

The West Coast Communist newspaper Daily People's World of March 31, 1949 declared that the Soviet Union had its answer to "The Iron Curtain" in a film entitled, "Meeting on the Elbe." The latter allegedly depicted a U.S. spy who attempted to obtain secret technical information from the Soviet zone of Germany; the picture was said to have labeled "American imperialists" as the enemy of world peace. (II, 13) [REDACTED]